

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2470.

SATURDAY, FEBRUARY 27, 1875.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION of GREAT BRITAIN,
ALBEMARLE-STREET, Piccadilly, W.
Professor W. K. CLIFFORD, M.A., F.R.S., with THIS DAY
(Saturday, Feb. 27, at 6 o'clock) a Course of FIVE LECTURES
(on the OTHER FEATURES of the HISTORY of SCIENCE),
Subscription to this Course, Half-a-Guinea; to all the Courses in the
Season, Two Guineas.

PHYSICAL SOCIETY OF GREAT BRITAIN.—At a Meeting held on the 22nd of February, 1875, Mr. SERJEANT COX in the Chair, it was resolved to form a Society for the Promotion of Physiological Research, and to call it "THE PHYSICAL SOCIETY OF GREAT BRITAIN." Gentlemen desirous to become Members will receive the Prospectus on application, by letter, to FRANCIS K. MUNTON, Esq., the Honorary Secretary, 21, Montague-street, Russell-square.

VICTORIA (PHILOSOPHICAL) INSTITUTE.—ON MONDAY, March 1st, at Eight o'clock, a Paper, "On the Chronology of recent Geology," will be read by Dr. R. PATTISON, Esq. F.G.S., to the Members and Associates, and their Friends. F. PETRIE, Hon. Sec. 10, Adelphi-terrace, Strand. Applications for Election of Members or Associates will be considered at this Meeting.

HARTLEY INSTITUTION, SOUTHAMPTON.—EDUCATIONAL DEPARTMENTS: General Literature—Engineering—General Science, and Preliminary Medical Laboratories. Museum, and School of Art in the Institution. TERM begins JANUARY, MAY, and SEPTEMBER.

SOCIETY of FRENCH ARTISTS, 168, New Bond-street.—THE TENTH EXHIBITION will open, as usual, at the END of APRIL. CHAS. DESCHAMPS, Secretary.

MESSRS. DURAND-RUEL & CO., 168, New Bond-street, having let their Ground-Floor Gallery to Messrs. Dickenson & Co. for a period of Six Weeks from the 13th of February, their BUSINESS will, during that time, be carried on in the First and Second Floor Galleries.

THE ROLL CALL.

THE ROLL CALL, by Miss THOMPSON.—This PICTURE, together with a large Collection of Water-Colour Drawings, now ON VIEW at the Gallery of the Society of French Artists, 168, New Bond-street, 10 a.m. to 5 p.m. Admission including Catalogue, One Shilling; after dusk illuminated by lime-light.

CAUTION to PICTURE BUYERS.—As Copies and Spurious Pictures have been recently sold at large prices as the ORIGINAL WORKS of Mr. E. J. NIEMANN, Sen., SHEPHERD BROTHERS being, perhaps, the largest holders in the kingdom of the finest Works of this great Master, beg, in their own interest and that of the Public, to caution their Buyers against these attempted Frauds.—Fine Arts Gallery, Angel-row, Nottingham.

ORIGINAL WATER-COLOUR DRAWINGS LENT TO COFF: sent to any part of Town or Country.—Catalogues and terms on application.—W. HOPPER, 30, George-street, Portman-square, London. Hours, 10 to 5; Saturday, 10 to 12.

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LOVE'S CATALOGUE of RARE ETCHINGS and ENGRAVINGS, by the most esteemed Ancient and Modern Masters, for sale, post for two penny stampa.—St. BUNHILL-ROW, London. Established above Sixty Years.

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WOOD ENGRAVING.—Mr. GILKES, Author of two Handbooks on the Art, gives PRIVATE LESSONS, at his Studio, 11, King's-road, Bedford-row, London, W.C.

PUBLIC READING and SPEAKING.—Mr. DODDRIDGE'S EVENING CLASSES MEET NEXT WEEK.—1st March, City Map; 2nd, Glebe; 3rd, Park; 4th, Park; 5th, Park; 6th, Schools; 7th, Governess. Ten Lessons, in a Class of Five, at 5 or 6 o'clock. Two Guineas; of Ten, at 5 or 6 o'clock, One Guinea.—13, Prince's-square, W.

MADAME CLARA SICARD will DELIVER her LECTURE "Shaksperian Comedy, and English Comic and Ballad Opera, with Vocal Illustrations," at the ROYAL SICARD, at St. John's Schools Institute, Brixton, May 4th, 1875, for Programmes and Dates, to PAUSET'S LIBRARY, 127, Fulham-road, London, S.W.

"Madame Clara Sicard gave, in connexion with the Literary Society, a Marvellous Lecture on 'Shaksperian Comedy,' &c., at the Royal Public Hall, Exeter, to a crowded audience.... Madame Sicard, assisted by her daughter, greatly pleased her audience, and was awarded a hearty vote of thanks.—*Western Times*, Feb. 19.

MADAME CLARA SICARD, Shaksperian Lecturer and Reader, by Special Appointment, to several members of the Royal Family, begs to ANNOUNCE that she gives LESSONS in ENGLISH, MUSIC, SINGING, LANGUAGES, and COMPOSITION, and that she gives Families, Schools, and Colleges for LECTURES and READING.—Address above.

"Madame Sicard's elegant and finished eloquence must have proved a good lesson to the young ladies present, who would do well to study more than they do the art of reciting and reading aloud."—*Era*, Nov. 24, 1872.

CLASSICAL PROFESSORSHIP.

CAPE COLONY.

The CLASSICAL CHAIR in the GILL COLLEGE, Somerset East, South Africa, being vacated by application from Gentlemen to fill the Chair will be received by the Secretary, the Rev. P. WIRGIN, Somerset East. Applications, accompanied by Testimonials of ability and character, must be at the Cape on or before the 15th of MAY, 1875, and should be forwarded for transmission to THOMAS E. FULLER, Emigration Agent, 18, Colmore Row, London, E.C. by the 1st of JUNE, 1875, at a fee of £100 per annum, or £1000 per annum from the College Funds and one-fourth of the Students' Fees, or £1,150 per annum for each paying Student.

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Branwhite	Gisbert	Linnell	Skill
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LITERATURE

A History of England, principally in the Seventeenth Century. By Leopold Von Ranke. 6 vols. (Clarendon Press.)

(First Notice.)

THIS work of a veteran historian, whose fame is European, is worthy of his reputation, and no further words on its general merits are needed, except the remark, that 'An Essay on the Foreign Relations of England,' and not 'A History of England,' would be the most suitable title to the book. Fifty years of study have placed the vast and intricate maze of Continental politics within Ranke's grasp; and a reviewer well may ask, Who can argue with the master of such an array of knowledge? Critical argument, however, is not called forth by the use which Ranke has made of despatches addressed from England to foreign courts, and of documents among the archives of Germany. That class of information and its application are of most practical importance, supplying many new views regarding both actors and incidents upon the English historic stage during the seventeenth century.

And on this account, Ranke's six volumes may be deemed not only valuable, but even interesting, as affording keen intellectual amusement to those capable of appreciating them. But amusement, also, of another kind is caused, we must confess, by Ranke's pages when they deal with home subjects, treated from a home point of view. The England of our historian is singularly unlike the England with which we fancy we are acquainted. The Parliament he has before his eyes never sat at Westminster. When into the mouth of Charles the First or Felton such an exclamation is put, as "Soldiers, . . . vassals, follow me," or "No villain did" the deed, "but an honourable man," those old acquaintances, the King and the assassin, become strange beings; nor is it easy to recognize trial by impeachment under the guise of "an old English custom."

But we will not add to these examples of singular phraseology; for we are convinced that Ranke's history is most worthy of diligent study; and having sought with some care for the best way to parry the terrifying effect produced by six volumes of closely-packed type, and to test their exact value, we propose to consider Ranke's treatment of those momentous years 1641 and 1688; because in the latter instance our revolt against established authority was effected by interference from the Continent, while, on the contrary, the struggle of 1641 was almost wholly free from foreign influences. And, to take first, the pleasantest, that is, the laudatory portion of our task, we may say that Ranke's review of the circumstances which initiated, and finally brought about the Revolution of 1688, places those circumstances in a wholly novel light; and though the dramatic interest of that signal event is shifted from points on which that interest hitherto has turned, to other features in the drama, its sensational character is by no means impaired; nor, though the Prince of Orange exhibits an even calmer caution than has before been attributed to him, does he

prove one whit the less the heroic character that Macaulay represents him to be.

According to the Whig historian, William, supported only by the sympathy of the Northern Princes of Germany, and backed merely by the approval of the Dutch people, undertook the attempt of 1688. And it will be remembered what effective use Macaulay makes of the strategic mistake, which rendered that attempt possible, the mistake committed by Louis, when he attacked not Holland, but Germany, in the autumn of that year; a mistake caused, it is surmised, by a cloud of jealousy obscuring the able mind of Louvois. We now, however, learn that William's descent on England was no isolated experiment, but was part of a European combination against France; and that it was this combination which provoked Louis, contrary to the advice of Louvois, to direct his sudden onslaught upon the confederate Princes of Germany.

When once the facts are known, how natural seem the results! It was evident to thoughtful men upon the Continent, during the summer of 1688, that the halt which had for ten years arrested Louis's march towards universal European dominion must be near its close; and, that march once resumed, the Great Elector at Berlin, Frederick William, for years had felt that it would be irresistible, if England was thoroughly united to France, not merely by the diffusion of French gold through our Court and Parliament, but by a community of national opinion and religion; a contingency which certainly would occur, if English Protestantism was stifled, and England's Parliament became obedient to either Charles or James. And long before any likelihood of such a change was visible in this country, long before any invitation from English statesmen reached the hands of the Prince of Orange, the Great Elector perceived that to prevent the possibility of so menacing a result, and to secure Germany from France, William must be placed on the throne of England. So when the process of time seemed to bring almost within sight such a possibility as Englishmen, converted into a nation of Catholics, returning a Parliament subservient to the will of James, Frederick William was prepared for action. He summoned to his standard Schomberg, the type of the Protestant champion; and a whole year before the event, in September, 1687, he placed the services of that veteran, expressly for the enterprise against the English throne, at William's disposal. To that enterprise Schomberg declared himself ready "to sacrifice everything": and the last words of the Great Elector, "London—Amsterdam," show that the last thoughts his brain could shape, were busy about his far-sighted scheme in behalf of the Protestant cause.

Upon the Elector's death, in April 1688, his son, Frederick the Third, adopted at once his father's principles; he strove to unite Germany against Louis, and to place William on the English throne. And Ranke describes, with unwonted vivacity, the secret and hurried interviews held by the Elector, William, and Bentinck, with the potentates of Northern Germany and the Netherlands. The summer of 1688 was thus spent, apparently to no purpose. All that the skill and energy of those able negotiators could

obtain, was but a too partial concurrence with their scheme: Hanover leaned towards France; Saxony held aloof; so did William's fellow countrymen; even the geniality of the supertable failed to induce them to empty their glasses to his success. The co-operation, also, of those who had joined the league was doubted. Yet without the united support of Germany, the Netherlands, and of Holland, William would not stir; and the August of 1688 found him fearing that the sole result of the Great Elector's project would be to provoke the vengeance of France.

A few weeks sufficed to set those fears at rest; the combination of those uncombinable elements was precipitated by Louis himself. He knew that war was imminent, and struck the first blow at Germany; a misplaced move, which has affected Europe ever since September, 1688. By the end of that month William had associates enough; the cry of the Rhine in danger rallied Germany against France. The bustle of mustering forces disturbs even the tranquil flow of Ranke's sentences. With evident gusto he describes how the Dukes of Hanover, Celle, and Wolfenbüttel ranged themselves under the flag of the Elector, and how Saxony arrayed upon the Middle Rhine all its infantry, cavalry and artillery; while from the Upper and the Lower Rhine, the attack on France was to be simultaneously carried on by Austria and the forces from Berlin.

But the movement against France was to be carried on, not only across the Rhine, but across the Channel. The train which the wily Elector Frederick had laid years ago immediately started into flame. Schomberg, leading a strong detachment of the German army into Holland, asserted his right to share in the expedition to England; and William was called on to fulfil the undertaking to which he had pledged himself, to free England from the chains which James had cast over us, and to procure from our Parliament a declaration of war against France.

The Dutch people, also, even the timid burgomasters of Amsterdam, were carried away by the same impulse; the armies of France were far from their borders; they could indulge unharmed in the passions of the moment; and those passions turned in the direction to which the Great Elector had pointed: they felt that "now, or never," the English throne could be secured for the Protestant religion, and that England afforded the surest standpoint whence to resist the domination of the French. These feelings drove the Dutch federation not merely into the secret adoption of their prince's enterprise, which Macaulay has described, but to abet it openly; and the step they took in his behalf, though only words of menace addressed to James, was even more effective than the hostile movements which, during October, United Germany directed against France. This feature, however, in the Revolution of 1688 must be reserved for another occasion.

That William would not embark for England till he had obtained the avowed complicity of his fellow countrymen is proof of wisdom, not of timidity. Next to European freedom, the prosperity of Holland was the dearest object of his life; but he could not procure for Holland the needful protection of Germany and the Netherlands, unless it linked itself in

with the Continental movement against Louis. On those terms alone was supplied that material guarantee for the safety of the Dutch people, the troops which the Great Elector sent to supply the place of regiments which were to be despatched across the Channel. And although the Revolution of 1688 appears to have been more of a German than an English project, and although William was sent here not so much as our defender as the defender of the Emperor, the crown of Spain, and of the Pope himself; still, England's share in the signal blow given to the growing power of Catholic tyranny was not diminished. We accepted the prince whom Europe chose as its champion against France, and this country was selected as the most suitable vantage ground whence to maintain the world's contest with the Great Monarch.

THE ROAD.

Down the Road; or, Reminiscences of a Gentleman-Coachman. By C. T. S. Birch Reynardson. (Longmans & Co.)

In the days of George the Third, the king's birthday, June the 4th, closed the season. There was a Court Drawing-Room in the day and an illumination at night; but between the two occurred the most popular sight of all—the procession of Mail-Coches. In its way, it was a pleasing spectacle. The coaches, built by famous builders, were new, or refitted and painted to look like new. The uniforms (not the liveries) of drivers and guards, scarlet coats with rich gold lace, were new; so were the appointments, the harness, &c. For the steeds, as they trod high, champed and chafed at being made to walk in the procession, there was unceasing and loudly expressed admiration. The animals seemed to understand the murmurs or the shouts of welcome and approval which ran along the line of spectators as they passed, and at which they tossed their heads the higher, as if to intimate that their merits were quite equal to the praise bestowed upon them. There was no procession of ordinary stage-coaches on that anniversary, but the king's birthday was duly honoured by their owners. The coaches, drivers, and horses looked spick and span new. At all the outlets of London, north, south, east, and west, crowds assembled to see them start on their several high roads. They went away to "God save the King" on the key-bugle of the guard, or to that cheerful clarioning on the "horn," which was of "tin," a yard long,—which bade a merry "good-bye" to the spectators, and at the sound of which, all through the journey, villages were roused by day, and sleepy toll-bar keepers by night.

It was not the mere mobility that found delight in these exhibitions. From the beginning to the end of the year, men with hereditary titles, or born to bear them, were to be found among the Phillipoi. Their review of the whole turn-out was rigidly critical; they would lend a hand to alter a bit, talking the while to the holder of the "ribbons," and great was the interest of the commoner spectators in witnessing this good fellowship between men so wide apart socially.

Such mails and stage-coaches, and the incidents belonging to them, have all gone by. But the popular taste continues to exist, as the meeting and departure on the road of the

Four-in-Hand Club show. Saving the uniforms, the gentlemen-drivers have a great deal of the look of the aristocratic Jehus who "tooled" the mail-coaches; and the interest of the beholders is as great as it ever was in the days of George the Third. In those days, there were also Four-in-Hand Clubs; but it was the especial pride and delight of gentlemen-drivers to find themselves on the box-seat of a stage-coach, a position which they paid pretty highly for, and to drive thirty miles or so out of town, and in the same way bring back the "up" coach, which they met or waited for on the road. These gentlemen understood the business, for which Nature seemed to have intended some of them, and they went at it with a sort of ecstasy. There was no ostentation about them; they minded the task in hand, and they dearly loved what they minded. And it was not lay or secular gentlemen alone who took to this course with alacrity. There were beneficed clergymen who followed it, if not as regularly, yet as often as they could, and perhaps a little more on the sly than the others. They were, however, never quite so safe to trust your life with. One of the most accomplished clerical whips in the latter days of George the Third was the Rev. Mr. Douglas, who married a daughter of the Earl of Dunmore, and who, skilled as he was, once upset his coach, spilt the passengers, and brought himself to such grief that he never raised Olympic dust again with carriage-wheels.

On many of the crack coaches the drivers looked quite as aristocratic as the amateur coachmen to whom they surrendered the reins for a one-pound note occasionally. There was a noted Northampton whip who had the air of Jupiter in the very "tippiest" of charioteer costume. There used to be a splendid turnout from Birmingham to Derby, the young driver of which, as he sprung up to the box, whip in hand, put you in mind of John of Bologna's Mercury. It was a fearful joy to be under the conduct of him and his four horses, worth at least as many hundred pounds, and which he kept at a fiery gallop the whole way, except a few miles "in," which he went at a walk, or little more, that the animals might go cool into stables. The Bath road could boast of similar high-blooded specimens of the race of Jehu. The men who drove by day had a good time of it. They were provided with everything needed for their comfort and protection; and the exposure agreed with them, although they had their troubles. There is a legendary story of a coachman who shocked a Very Reverend Dean who sat beside him by his frequent swearing at his team. The Dean urged him to be patient with them, but he was unable. "Think of Job," said the Dean.—"Job be dashed!" rejoined the driver; "do you think he ever had to drive three blind uns and a bolter?"—The Dean did not think he had, and the driver felt he had the best of the argument.

The night coachmen had not such a happy time of it as those who drove by day. The exposure was harder to bear, and if the bearer sought to alleviate the burden by drink, he had not to bear it long. There were wise men among them, however. There was a notable driver by night, on the north road, who, for nearly thirty years, had never been

in bed between eight at night and six in the morning, except on Sunday nights, and then he could not sleep. He was always equal to his work in the depth of winter; but then his only support was tea, coffee, or a plate of hot soup, when he could get it; and he taught his passengers how to support rough travelling in the more bitter parts of the year. Modern wayfarers have no conception of what travelling outside a coach in winter used to be. No doubt it killed hundreds of people, but there were sagacious outsiders, too; and the foundation of security with them lay in the wearing of two night shirts, with ample clothing above, a supplementary substructure of a "jolly supper," and therewith a seat behind, with the back to the horses, and a shelter inviting to sleep against the high-piled luggage. Even there, however, a man would sometimes get so nearly frozen to death that he could only be got down in the bent position which he had fallen into on the roof. The railroad grumbler of to-day know nothing of the sufferings of their Spartan fathers.

But, there was enjoyment also in those days, and it is to fix some of them in the minds of the present generation that Mr. Reynardson, an amateur gentleman-coachman of the past Georgian Era, makes the calls on his memory from which he has got the materials for this book. Mr. Holl, in his well-known novel, 'The King's Mail,' cleverly put together old illustrative facts, and made a readable story of them; but Mr. Reynardson's volume is "history." It details his own experiences; what he saw, what he felt (sometimes what he would have been glad *not* to have felt), or what he heard. The whole is illustrated by plates of coaching incidents, which remind us of Fores's window at the corner of Sackville Street, when coaching, and the corner shop which glorified it, were in their palmiest days; and the whole is bound in that mail-coach red, the sight of which is enough to bring a smile of recognition on the faces of old mail-travellers, and to call tears into the eyes of such mail-coach drivers as survive, and feel the sentiment, if they cannot repeat the line in which it finds expression: "O mihi præteritos referat si Jupiter annos!"

Mr. Reynardson's reminiscences of those past years embrace much more than coaching. He chronicles his school-days and his inexpressible detestation of the Charter-House School, and everything and everybody connected with it. "In those days," he says, "it was a regular prison, and in the dirtiest part of London, and close to Smithfield. The unfortunate boys never wore hats, went bare-headed, and generally looked as if their fathers must have been chimney-sweeps. In winter, as a general rule, the playground was some inches deep in black sludge. Wet through and cold, as we often were, such a thing as a change of raiment was unknown." Bullying, cruelty, and bodily injury, drove the Carthusian to Eton. There he had "a certain amount of Greek and Latin knocked into him," but he "never could see the use of it"; and when he was leaving, "I slipped," he says, "into Dr. Keate's hand" (the head master) "the usual tip of a ten-pound note (a horrid custom and abuse it was), which he opened and looked at in my presence, fearing, I suppose, that I might have given him merely a bit of silver paper, a trick once played on him." Subse-

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quently, "after much not knowing what to do with me, I was sent to Cambridge." There, making the most of a little accident, he walked about on two sticks, and got excused from attending chapel early in the morning. This exemption enabled him to drive out, and when, on one of those chariotteering occasions, he drove to Ely, climbed to the top of the tower, and found himself face to face with Billy Whistle (as Dr. Whewell was called) at the summit, the student received the tutor's congratulations with as much modest self-possession as he could muster. The effect soon passed away; and the youth, who began his career of amateur coach-driving with wheelbarrows and garden-chairs and curiously improvised tandems, was soon to be seen on the road, by the side of coachmen, and doing coachmen's duty. Mr. Reynardson does not attract our admiration by his descriptions of these personages. He began with the brutes, and he rarely introduces us to a "beauty." When old Barker, who kept the White Hart at Welwyn, owned horses, and looked after them, remonstrated with Tom Hennessey, the driver, for giving up the reins to young Reynardson, the gentle creature afterwards remarked to the said youth, "He's a cross-grained, three-cornered old fellow; and if I could only catch him lying drunk on the road, I'd run over his old neck, and kill him, blessed if I wouldn't." Even the Charter House must have been a better school than Tom Hennessey's. But, as the highwayman about to be hanged would not repent of his calling, but insisted that a gallop over a heath by moonlight was delicious, so does Mr. Reynardson now and again hint that the poetry of the road and the healthy exhilaration of the motion compensate for the troubles of an office which was humble and prosaic enough in itself. "Looking over London from the high ground at Highgate, on a really clear day, with the smoke curling up from the endless chimneys, and the early morning sun shining out and lighting up all around, was perfectly lovely." It was so fifty years ago. Highgate was then in the country; now, it is a part of the "Great Metroropolis," and the perfect loveliness of looking at the huge city from a distance, with a stand-point in the centre of a beautiful country, no longer exists.

Mr. Reynardson might have used as an epigraph on his title-page the words from the famous chorus in the 'Beggar's Opera' (the March in 'Rinaldo')—

Let us take the Road.

Hark! I hear the sound of Coaches;

for we accompany him on the Road with pleasure, and the sound of Coaches re-echoes through every page. Some of his best incidents are from the great northern road, and to old memories they will recall circumstances of the olden time. The veteran thinks of that bygone period with a melancholy shake of the head. The sun of England seems to him to have dipped considerably below the horizon since stage-coaches disappeared. He has re-visited Hatchett's and the pavement in Piccadilly, but he saw there a woful sight. The spectacle of drivers holding the reins in two hands inspired him with astonishment and disgust. He fled to his Arcadia, and, no doubt, recovered his good humour by this narrative of how stages used to be driven "Down the Road."

POE AND HIS BIOGRAPHERS.

The Works of Edgar Allan Poe. Edited by John H. Ingram. 4 vols. (Edinburgh, Black.)

Sorrow and Song: Studies of Literary Struggle. By Henry Curwen. (H. S. King & Co.)

TARDY justice is at length done to the merits of Edgar Allan Poe. So strange and capricious has been his fate, and so much at variance with ordinary experience appear the facts connected with his history, there seems something like ground for the question of Baudelaire, whether he was not the sport of some diabolical agency, which "premeditatedly cast his fine and spiritual nature into hostile crowds, as the martyrs were cast into the arena." In the fact that his countrymen and those whose language he has enriched with original and fervent compositions are only now beginning to be proud of him, there is little cause for wonder. Poets, as a rule, are innovators, and the world, after it has paid them the tribute of a little curiosity, is likely enough to turn round and drive them forth from its bosom. The list of poets who have shocked the feelings of respectability and have undergone a social or political persecution and ostracism is long, and includes the names of Dante, Milton, Shelley, Byron, and Heine, as well as that of Poe. It has been, however, the special misfortune of Poe that the biographer, who in every other case has been the apologist and the advocate of the poet, has in his case proved the worst of libellers. What motive can have led Poe to select Dr. R. W. Griswold as his literary executor it is difficult now to conjecture. No choice could have been more unfortunate. A biographer at once hostile and self-chosen is, indeed,

— a thorn
Intestine, far within defensive arms,
A cleaving mischief.

That spite and wounded self-love influenced Griswold in the task of writing the prefatory memoir with which the early editions of Poe's works appeared is now acknowledged. During many years, however, the memory of Poe has been dishonoured by the imputations and assertions of a man equally unscrupulous and malignant. Now, even when the truth is told distinctly and with authority, it will be slow to win its way to general recognition. There are few men of experience who have not seen how much of the mire of a groundless accusation clings to the accused. Years after a charge, shown to be false, has been brought against a man, one is asked, at mention of his name, "Was there not something against him?" This being so in ordinary cases, what must be the difficulty of removing an impression such as has been communicated concerning Poe to every one with no special sources of information who has read his works? Poe's conduct, moreover, was of a kind to give the appearance of credibility to the charges advanced. Nervous, impetuous, and excitable in nature and temperament, a little wine was enough to flurry him, and he took a great deal. He was, in fact, what is now called a dipsomaniac. This truth it is impossible to ignore. Making all allowance for the excuse generously advanced in the case of men of intellect who find solace in alcohol, that wine produces more effect upon them than upon men of coarser faculties, it must

be admitted that too much is too much under all circumstances, and that the penalties of *delirium tremens*, from which Poe suffered, are not begotten of those small indulgences which heighten the circulation of a man of excitable temperament. Other poets besides Poe, however, have drunk as much, it may be, as he, and have not thus been gibbeted as he before posterity. Griswold's assertions did not stop with the charge of drunkenness. According to him, Poe was a man licentious, untrustworthy, and of utterly depraved habits; a libertine, contact with whom involved some sullying of reputation and character—one whose death "will startle many, but few will be grieved at it." How far this is from the truth will be first made known to the English public by Mr. Ingram's memoir, which prefaches the first collected edition of Poe's complete works. Baudelaire's triumphant vindication of Poe is known only to students. Baudelaire, moreover, is no very satisfactory champion of Poe, his own reputation being little less savoury in the nostrils of respectability than that of the man whose defence he undertook. The refutation by Mr. Moy Thomas, which appeared in a serial publication in England, did not obtain publicity enough to answer the desired end.

In America, even, where the libel upon the dead met immediate and adequate denial, its effect was none the less powerful Griswold's first pseudonymous sketch, which preceded the longer biography, was denounced by Mr. Graham, of *Graham's Magazine*, which Poe had edited, as "an immortal infamy." John Neal described it as "false and malicious,"—the work of a man who had felt towards Poe "a long, intense, and implacable enmity." Writers of unquestionable authority have since come forward to give experiences that contradict every charge brought by Griswold; and the thefts he has imputed to Poe are proven to be false by reference to the works from which he is said to have stolen. Yet the mention of Poe's name in America in miscellaneous society is still likely to bring up recollections of the spurious biography which communicated the earliest impressions concerning him.

The particulars now first collected concerning Poe show him to have been in ordinary life fairly gentle and tractable. They have chiefly reference to the period of literary activity after his fiery and adventurous youth was over, and before the effect of the stimulants to which he resorted had fully developed itself. Such particulars as are preserved concerning his early days are partly derived from Mrs. Whitman's 'Edgar Poe and his Critics,' the most sympathetic and appreciative notice the poet has yet obtained. Concerning the marvellous escapade, when Poe went to Europe for the purpose of rivalling Byron and aiding the Greeks to throw off the yoke of the Turks, no information is supplied. Such has again and again been promised from America, but it is not as yet forthcoming. Mr. Ingram tells us that the story of his having arrived at St. Petersburg, and got into "difficulties that necessitated ministerial aid to extricate him, must be given up." He does not, however, state on what ground we are to reject a story that commends itself to Baudelaire, and gains some colour of probability from the expedition to Poland subsequently contemplated and

almost commenced. The suggestion in the *Southern Literary Messenger*, that "Poe when in London formed the acquaintance of Leigh Hunt and Theodore Hook, and lived like that class of men, . . . dragging out a precarious existence in garrets, doing drudgery work, writing for the great presses and for the reviews, whose world-wide celebrity has been the result of such men's labour," scarcely needs to an Englishman the denial it receives. Mr. Ingram truthfully observes, "The ignorance displayed in these words of English men and letters needs no comment." Poe's birth-place and the date of his birth are given inaccurately in the memoir, the error being corrected in a short Preface to the fourth volume of the works. It may be worth stating that the date of birth, as definitely accepted by Mr. Ingram, is the 19th of January, 1809, and the scene Boston. It will show to what extent uncertainty upon the subject has hitherto prevailed, when we state that in the biography of Poe included in Mr. Curwen's 'Sorrow and Song,' and in the Preface to his Poems by the late Mr. Hannay, he is stated, on the authority of Griswold's memoir, to have been born in Baltimore, in January, 1811. Mr. Curwen departs, in this instance, from Baudelaire, to whose memoir he is largely indebted. Baudelaire fixes the date of his birth as 1813, on the strength of one of the poet's not infrequent mis-statements.

In devoting so much space to the consideration of a memoir which forms but a small part of four portly volumes, we are influenced by the consideration that the vindication of Poe's memory now afforded constitutes the principal value of the work. It is but seldom that those writings of an author which he has not himself selected for preservation add to his reputation. Useful they may be in many respects for the biographical information they supply, and for the insight they afford into the writer's modes of thought or methods of workmanship. In the face of the attempt still made to gag some forms of literature, notably the dramatic, and in presence of the growing demands of Philistinism, the fancy of the public for the entire works of a man of intellectual eminence is to be commended. Before we have a taster we must know what is the taster's palate. With the increasing demands of literature, however, which each succeeding generation witnesses, a time must surely arrive when the public will hold that edition of a writer the best which contains what he judges worthy of preservation and no more, rather than one which supplies every attainable scrap of crude production and incomplete and abandoned effort. We have not yet reached the point at which we are disposed to be captious. There is little in the four volumes before us that does not witness to the quick perception and instinctive appreciation of the beautiful which was a portion of Poe's poetical endowment. There is much, however, to make us regret the way in which his talents were misapplied. Poetry, like beauty, "is Nature's brag"; and we think, as we read page after page of criticism upon commonplace and forgotten writers, of Milton's assertion concerning it:—

Coarse complexions,

And cheeks of sorry grain, will serve to ply
The sampler and to tease the huswife's wool.
What need a vermeil-tinctur'd lip for that,

Love darting eyes, or tresses like the morn?
There was another meaning in these gifts.

The criticisms upon Mrs. Barrett Browning, however, upon Mr. R. H. Horne, and a few other writers, have a wealth of revelation and illumination, such as we should expect from Poe. He is a little over given to controvert the opinion already expressed by English critics,—a natural failing, perhaps, when we reflect that America had then scarcely learned to feel the weight of her own verdict, and looked to England—as, indeed, to some extent she still looks—as the arbiter of taste and dispenser of awards. Upon some writers, like Charles Lever and Capt. Marryat, Poe is unnecessarily severe. In his worship of beauty he is apt to forget that work which comes short of a high standard may yet have estimable qualities. He has, on the other hand, an admiration for Moore which it is difficult to reconcile with his general taste and judgment.

Next to the Tales and Poems of Poe, the Marginalia which appear at the close of the third volume are the most interesting portion of his works. Many of these are startlingly frank and audacious. Speaking of 'Thiodolf the Icelander,' by the Baron de la Motte Fouqué, the writer says—

"This book could never have been popular out of Germany. It is too simple, too direct, too obvious, too bold, not sufficiently complex, to be relished by any people who have thoroughly passed the first (or impulsive) epoch of literary civilization. The Germans have not yet passed this first epoch. It must be remembered that during the whole of the Middle Ages they lived in utter ignorance of the art of writing. From so total a darkness of so late a date, they could not, as a nation, have as yet fully emerged into the second or critical epoch."

A few passages further on he says:—

"At the German criticism, however, I cannot refrain from laughing all the more heartily the more seriously I hear it praised. Not that, in detail, it affects me as an absurdity, but in the adaptation of its details. It abounds in brilliant bubbles of suggestion, but these rise and sink and jostle each other until the whole vortex of thought in which they originate is one indistinguishable chaos of froth. The German criticism is unsettled, and can only be settled by time. At present it suggests without demonstrating, or convincing, or effecting any definite purpose under the sun. We read it, rub our foreheads, and ask 'What then?'"

Some of the comments upon Mr. Longfellow are interesting as being favourable, and contrasting with the regrettable attack that Poe had previously made. There is little of wit or humour, though there is a good deal of severity. The following passage, from what are called 'Fifty Suggestions' is, perhaps, the wittiest:—"K—, the publisher, trying to be critical, talks about books pretty much as a washerwoman would about Niagara Falls, or a poultice about a phoenix." Generally speaking, Poe's most successful efforts in this direction appear to consist in a happy employment of the accumulated stores of a scholarly mind, as when he says, "Newspaper editors seem to have constitutions closely similar to those of the Deities in 'Walhalla,' who cut each other to pieces every day, and yet get up perfectly sound and fresh every morning"; or *apropos* of the rage about Anglo-Saxon English, writes—"It is fast leading us to the language of that region

where, as Addison has it, 'they sell the best fish and speak the plainest English.'"

In speaking of Poe's work we are dealing only with that portion of it which is not generally known. It is "too late a week" to enter upon the question of his imaginative gifts, his grotesque fancies, and his command of the English language. His position upon Parnassus is not disputed; it is only, indeed, concerning that he occupied in New York, Boston, or Baltimore there is any squabbling. *Apres* of Poe's disorderly life, it seems worth while to quote the strange apology of Baudelaire:—

"De tous les documents que j'ai lus est résultée pour moi la conviction que les États-Unis ne furent pour Poe qu'une vaste prison qu'il parcourrait, avec l'agitation fiévreuse d'un être fait pour respirer dans un monde plus aromatique, —qu'une grande barbarie éclairée au gaz, —et que sa vie intérieure, spirituelle de poète ou même d'ivrogne, n'était qu'un effort perpétuel pour échapper à l'influence de cette atmosphère antipathique."

An Historical Atlas of Ancient Geography, Biblical and Classical. Compiled under the Superintendence of Dr. W. Smith and Mr. Grove. (Murray.)

(Second Notice.)

The Bible, apart from its religious and theological value, must ever be pre-eminent amongst the documents left us by the ancient world for its matter-of-fact character. Geographical facts, for instance, meet us at every turn; and occasionally, in both the Old and the New Testaments, the writers seem almost to revel in geographical details. The migrations of the Patriarchs, the wanderings of the Israelites, and their subsequent settlement by their tribes in the Promised Land, as described in what has been called the Domesday Book of Palestine, are, to a large extent, based on geographical fact; the historical books, the Psalms and the Prophets, are full of geographical allusions; and when we turn to the New Testament, we find the Gospels and Acts to consist in great part of records of the various journeys of Christ and His Apostles, based on the names of the towns and villages they visited. These geographical facts are brought vividly before us in the series of excellent Biblical Maps which form part of the 'Historical Atlas,' and all students must feel grateful to the editors for the care and attention which they have bestowed on their work. The maps supply a real want, and we would express a hope that at no distant period they may be published separately from the Classical Maps, and at a price which will place them within the reach of every one who reads the Bible. The name of Mr. Grove, whose exhaustive articles on Biblical Geography occupy no inconsiderable place in the 'Dictionary of the Bible,' is of itself a sufficient guarantee for the general accuracy of the maps, and the mechanical part of the work could not have been in better hands than those to which it was entrusted.

The series commences with eight historical maps of the Holy Land, which give with considerable detail the political divisions of the country at some of the most important periods in its history. The first deals with the years immediately preceding the Conquest; the second shows the manner in which the country was divided between the twelve tribes; and we then have in succession the Holy Land

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during the monarchy, under the Maccabees, under Herod the Great, in the time of Our Lord, under Agrippa the First, and at the destruction of Jerusalem. These instructive maps are followed by a map of Palestine in two sheets, which, in spite of the somewhat adverse criticism of so eminent an authority as Prof. Kiepert, we think is, in many respects, superior to any that has yet been published. It is, perhaps, unfortunate that the map should have appeared at a time when the great survey of the Holy Land undertaken by the Palestine Exploration Fund is approaching completion; but some years must elapse before the results of that survey can be given to the public, and any further delay in the issue of the *Atlas* would, probably, have been attended with many inconveniences. We notice that all the earlier surveys of the Palestine Fund have been incorporated in the maps, as well as the results of independent explorers; such, for instance, as the work of Major Wilson and Capt. Anderson, in Iturea, Galilee, and Samaria; of Capt. Warren in Philistia, the Jordan Valley, and the country east of Jordan, though no allusion is made in the introductory notes to the latter work, which first gave us a definite basis on which to lay down the topography of Gilead. The important results of Messrs. Palmer and Drake's journey through the Negeb, and those of Mr. Macgregor and Dr. Tristram in Northern Palestine and Moab, are also embodied in the map. The execution of the map leaves little to be desired, and we would especially draw attention to the characteristic definition given to the strange volcanic district of El Lejah (Trachonitis), and to the improved reading of the topography of the Negeb, or South Country. If there is a fault to find, it is in the somewhat conventional rendering of the western valleys, and the want of sufficient depth of shade to bring out prominently that most remarkable of physical features, the depression of the Jordan Valley and Dead Sea. An attentive study of the numerous altitudes which are given will enable any one to realize the peculiar formation of the country; but the map would have gained greatly in value if sections had been added from east to west in the vicinity of Jerusalem, and from north to south along the line of the Jordan Valley. The map is well covered with modern names, as well as with those which occur in the Bible and Josephus, and great facility of reference is afforded by the admirable index by which it is accompanied. We do not always agree with the proposed identifications; for instance, Bethsaida Julias, which was almost certainly at the mouth of the Jordan, is still placed at Et Tell, on the slope of the hills north of the Buteiha Plain; Dr. Tristram's very doubtful identification of Zoar with Zia'ra has been adopted; the Valley of Salt is placed at the south end of the Dead Sea, instead of the more southerly position argued for it in the 'Dictionary of the Bible'; Gilgal is located south of Wady Kelt, instead of to the north, although Herr Zschokke's discovery of Tell Jiljiliyah was published in 1866; and the identifications of Nephtoah with Lifta, and Antipatris with Kefr Saba, are extremely doubtful. We notice, too, that M. Ganneau's discovery of Gezer at Abu Shusheh finds no place on the map, though

made more than two years ago; and the results of M. Guérin's work in Judea do not appear to have been studied. These are, however, only minor defects in a work of great merit.

It is much to be regretted that in preparing the plan of Jerusalem the editors did not carry out what appears from the programme to have been their original intention, of giving separate plans of the city in the time of David and according to Josephus. The plan which has been issued, though beautifully engraved, is rather confusing, from the manner in which modern and mediæval names are intermixed with those from the Bible and Josephus; and it seems a pity that much of the ground north of the city, which many writers believe to have been inclosed by the third wall, has been excluded. The plan is based on the Ordnance Survey of Jerusalem, and many additions have been made from the results obtained by later explorers, such as the identification of the Stone of Zoheleth by M. Ganneau. We regret, however, that the extent of the Royal Caverns near the Damascus gate, and the course of the Aqueduct connecting the Fountain of the Virgin with Siloam, have not been shown. We notice that the theory advanced by Mr. Fergusson with regard to the position of Herod's Temple has been adopted on the plan; but, in the course of the walls and position of Antonia there is a wide divergence from that gentleman's views, as expressed in his article on Jerusalem in the 'Dictionary of the Bible.' A great advance towards accuracy has been made since the 'Dictionary of the Bible' was published. The compiler has made use of such indications as the recent excavations have afforded, and his view that the first wall turned eastward at the Bishop's school-house has been confirmed by Mr. Maudslay's excavations; so, too, the existence of a great rock-hewn ditch in the line of the Via Dolorosa, north of the Haram Esh Sherif, which has been established by M. Ganneau, is in favour of the line proposed for the second wall at that point. It must, however, be remembered that no trace of the first wall has yet been found to the south of the city; and that the course of the second wall and the position of the gate Gennath, from which it started, are as much matters of speculation now as they were twenty years ago. Several of the identifications are open to criticism; thus the Tower Hippicus is identified with the Tower of David, which is almost certainly Phasælus; and the Tower at the Jaffa gate, which agrees with the size and position of Hippicus, is questionably identified with the Tower of the Furnaces. The name Gihon does not occur on the plan; but in the section, which is given on another plate, it is placed in the Valley of Hinnom, instead of the more probable position assigned to it in the 'Dictionary of the Bible,' in the Tyropœon Valley. The plan is accompanied by useful scales of Greek stadia and feet and Jewish cubits. The map of the environs of Jerusalem is the least satisfactory of the series: the engraving is flat and devoid of character, and hardly gives a fair representation of the natural features of the ground. As the map only appeared in the last part issued, we think the results of the recent survey, which have been in England more than a year, might have been used; at any rate, there is no excuse for the omission of the great aqueducts in Wady

Arab and Wady Byar, which appear in a map prepared to accompany Sir John Macneill's Report on the water supply of Jerusalem, printed for the Syrian Improvement Society. The omission of any water parting between Wadies Er Rahib and Urtas is, probably, due to carelessness on the part of the engraver, but should have been corrected on the proof. At the foot of this plate there is an interesting section through Jerusalem, showing the immense accumulation of rubbish in the valleys and the natural features of Mount Moriah as disclosed by Capt. Warren's excavations.

The map of Sinai and the Desert of the Wanderings, based on the Ordnance Survey, Mr. Holland's map, and the journey of Messrs. Palmer and Drake, is exceedingly good, and well engraved. It includes Lower Egypt and the whole of the country through which the Israelites must have passed on their journey to the Promised Land,—thus enabling us to study on the same map the questions recently raised by Brugsch Bey relative to the events immediately succeeding the Exodus, the Musa-Serbal controversy, and the difficulties connected with the identification of Kadesh. The plates contain excellent plans, on an enlarged scale, of Jebel Musa (Mount Sinai) and of Wady Feiran. The latter might, perhaps, have been extended with advantage so as to include Sarabit el Khadim and the northern route which has been adopted as that followed by the Israelites in the Speaker's Commentary on the Bible. The two remaining maps of the series, "Asia and Egypt, to illustrate the Old Testament," and "Asia and Europe, to illustrate the New Testament," are valuable contributions to Biblical geography. The former enables us to realize at a glance the peculiar position of Palestine with reference to the great nations of the ancient world, and to appreciate the causes which led to its being constantly traversed by the armies of Assyria and Egypt. We see, too, the importance of Palmyra (Tadmor) as a stepping-stone across the Desert on the roads from Hums and Damascus to the Euphrates, and are able to grasp the great physical features which had so much influence on the intercourse of the Jews with the surrounding nations. Those who are interested in the Haran controversy, which, some years ago, was carried on in these columns, will find the rival sites marked on the map, and be able to form their own conclusions from the arguments which were advanced at the time on either side. The map to illustrate the New Testament gives us all the ground covered by St. Paul during his journeys. It is well engraved, and the mountain features of Asia Minor are well rendered, but it calls for no special remark.

Like all works abounding in geographical detail, the Bible gains greatly in interest when read with the aid of good maps, and we cordially recommend those in the 'Historical Atlas' to the notice of our readers.

THE ENGLISH REGICIDES.

Briefe Englischer Flüchtlinge in der Schweiz.
Aus einer Handschrift des Berner Staats-Archivs. Herausgegeben und Erläutert von Alfred Stern. (Göttingen, Peppmüller.)
As every tourist knows, if he has studied his guide-book, General Ludlow after the

Restoration sought refuge in Switzerland. With him went into exile John Lisle and William Cawley. Lisle was member for Winchester in the Long Parliament, and a zealous opponent of the King's party; he was also one of the King's judges, and, subsequently, one of the Keeper's of the Great Seal and Member of the Council of State. He was, likewise, much esteemed by Cromwell, who made him a member of his House of Lords. Cawley was member for Midhurst in the Long Parliament, and was also one of the King's judges, and a Member of the Council of State. Ludlow first betook himself to Geneva, where he was soon joined by Lisle and Cawley. These two in a short time deemed it more prudent to repair to Lausanne, where they placed themselves under the protection of the "Gracious Lords of Berne," and Ludlow in the spring of 1662 did the same thing. In September and October of the same year the little colony was enlarged by the arrival of other fugitives, viz., Mr. William Say, Col. Bisco, Mr. Serjeant Dendy, Nicholas Love, Andrew Broughton, Slingsby Bethel, and Cornelius Holland. By advice of friends at Berne, most of these were induced to migrate to the more quiet seclusion of Vevey; to wit, Ludlow, Lisle, Cawley, Say, Love, Bethel, and Holland. While there, various attempts were made to get them expelled, failing which their lives were frequently endangered through the machinations of emissaries from their native country. To escape these, one of their number, John Lisle, returned to Lausanne, but, by so doing, fell completely into the trap of his enemies. On the 11th of August, 1664, just as he was entering the church of St. Francis, to attend divine service, he was shot in the back, and fell dead. Ludlow says that his assassin was an Irishman, named O'Croly. The others continued to live at Vevey, and the letters here printed, which have been found among the archives of Berne, were written by three of the associated exiles, viz., Cawley, *alias* Johnson, Ludlow, *alias* Phillips, and John Ralfe, supposed to be a pseudonyme of Nicholas Love. They adopted these pseudonymes as a kind of protection against spies and assassins. There is also one letter from John Lisle, under his real name, written on the 1st of October, 1663, prior to his return to Lausanne, where he met his death.

The letters are ten in number, and are all addressed to the Reverend Pastor Homelius of Berne, to whose kind offices they were indebted in various ways. Homelius (Johann Heinrich Hummel) had lived for a considerable time in London, and was well acquainted with Thomas Gataker, the celebrated preacher at Rotherhithe. He also knew some of the escaped regicides personally, and when they reached Switzerland was both willing and able, from the position which he himself held, to render them important services. And that he did so is evident both from Ludlow's memoirs and the tone of affectionate gratitude which pervades these letters. It is much to be regretted that the pastor's own share in the correspondence has not been preserved; but let us be thankful for what we have got. The letters before us illustrate largely the feeling of conscientious duty and love of country by which the exiles were inspired, and show that they never once thought that the actions in

which they were previously implicated were any other than such as became brave men, anxious for truth, freedom, and justice.

The letters are all interesting, but Ludlow's more especially, as giving some account to his correspondent of the state of affairs at home. From one of these, a long letter written on the 7th of October, 1667, we extract the following, in the exact spelling of the original:

"When Monke betrayed us, he destroyed first the army, by declareing for and joyneing with the parliament, and afterwards the parliament, by joyneing whit the city, and I presume this declareing at present for the duke of Monmouth may bee for the sweetening of the pill, that Ch. Steward may swallow it with more ease; for, if I may guesse of the rest by the person, whom I heare proposed to bee employed by them, to witt the lord Roberts it's the honestest party of those about the king, that have now got the power into their hands, this lord Roberts beeing a solid, sober person, one who professed most affection to our interest, and most enmity to the King till 1644 or 45, (having beeene till then a collonel in our army), of any of the Lords, haveing a considerable estate in the county of Cornwall, etc. of about seven thousand pound by the yeare, and beeing now Keeper of the privy-seale and consequently president of this King's counsell. But what ever their designe is, I trust the Lord's in, as hee made use of our divisions for the letting in of that exploded enemy upon us, when wee had provoked him by our unsuitable returnes there unto, soe to make use of theirs for his owne names sake to cast him out. Letters from Holland say, that Hide, the late chancellor is come to Paris, and that by Charles Steward's advise, that the vice-roy of Scotland is to bee changed, as well as he of Ireland, as also the leuttenant of the Tower, that most of the secretaries are changed and without doubt all Hides favorits, (which all generally were, who were advanced), will bee thrown out, and if Ch. Steward stickes to him, as it seems he doth by the advise he gives him to withdraw perhaps hee may also fall with him. It's written also from Holland, that the councill, in preparing an Act to present to the parliament for the giving of liberty of conscience, if this should be as was befor designet by Bristoll and others, in order to have popery get in its tayle and soe slip in the whole body, the Lord will blast it, as hee did then, but if it bee, that the word of the Lord may have its free course, that men may lead quiet and peaceable lives under them in all godlynesse and honest[y], and the Lord may enjoy his prerogative of ruleing in the consciences and hearts of people without interruption, I doubt not, but the Lord will blesse and prosper them therein."

NOVELS OF THE WEEK.

John Dorrien. By Julia Kavanagh. 3 vols. (Hurst & Blackett.)

The Story of Valentine and his Brother. By Mrs. Oliphant. (Blackwood & Sons.)

Nelly Hamilton. By Shelsley Beauchamp. 3 vols. (Tinsley Brothers.)

Some of Our Girls. By Mrs. Eiloart. 3 vols. (Samuel Tinsley.)

Winning the Battle. By G. Trotburn. 2 vols. (Tinsley Brothers.)

THE best women, said Pericles long ago, are those about whom men can find least to say, whether for praise or blame; and, to some extent, the same is true now-a-days of the books which women write. We must except, of course, the very greatest authors, who may be regarded as being above the distinctions of sex; but with regard to those who write as women, and look at things from the distinctly feminine point of view, we have certainly

found the rule to hold good. Consequently, our readers will understand that when we say of 'John Dorrien' and 'Valentine' that they call for very little remark, we do not imply that they are by any means dull or insignificant stories. We have read 'John Dorrien' from beginning to end with great pleasure, and we may say, that in spite of certain faults of construction, such as a too great crowding of characters, especially in the earlier parts, a few faults of style, and one or two of spelling, both in French and English, it is, to our thinking, much better worth reading than many more pretentious novels. It must be understood that the book is distinctly a novel of the approved type; not a mere record of events in the lives of certain people, but duly constructed with plot, and (so to speak) counterplot, and little mysteries, which unravel themselves when the time comes with a proper regard to consistency and possibility. For this reason we obviously are precluded from giving any outline of the story. The characters are ordinary enough, except a certain Mrs. Reginald Dorrien, who, perhaps, pushes eccentricity a little too far for probability, and reminds us now and then, in her way of talking, so much of some of Mr. Henry Kingsley's most unconventional ladies, that she seems to have strayed out of another world into the life of the great Parisian house of business, the "Maison Dorrien," around which the events of the story move, and wherein most of its personages pass the greater part of their time. There is also, by the way, a Mademoiselle Mélanie, who acts the part of the she-villain, and makes a kind of pendant to the eccentric but amiable Mrs. Reginald; but then she is a Frenchwoman, and we do not so much wonder at Frenchwomen saying and doing odd things, and, at least, she never expresses a desire to pinch young men. Many people who are tired of the inconsolable, or, at best, resigned heroes and heroines, of whom we hear so much now-a-days, may be glad to know that 'John Dorrien' ends quite comfortably, and that all who deserve to do so "live happily ever afterwards."

The admirers of Mrs. Oliphant's style, and they are many, will find 'The Story of Valentine and his Brother' one of the best, if not the very best, of her novels. There is a good deal in it which will interest Etonians.

Though the author of 'Grantley Grange' has improved in the present instance upon his first experiment, in that he has attained to the conception of a plot, and aimed apparently at a more connected narrative than before, his somewhat long dissertation has still too much the character of disjointed anecdotes of hunting and painting to have much interest for such as are neither artists nor sportsmen. On his favourite topics he certainly has plenty to say, and those who are familiar with the dialect and superstitions of the Western counties will find his book an exhaustive treatise on the rural life of those parts. It is also a dictionary of botanical medicine, and a mine of recipes and charms, from such prescriptions as a cuckoo wrapped in a hare-skin as a remedy for sleeplessness, to culinary hints on the best method of cooking wood-pigeons, and an improved method of rescuing sheep and lambs when overtaken by a flood. Mr. Beauchamp has somewhat crowded his canvas by the introduction of about a hundred different

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figures, all surrounded by their wives and children,—a liberality which combines with a certain inconsequence of style to confuse the reader as to their relative importance. We discern, however, that Nelly is the amiable daughter of a certain sporting squire or gentleman farmer, and that Harry Anderson the artist is a lover worthy of her hand. The interest of the plot, however, is rather centred upon the misfortunes and adventures of Jessie Lawson, a farmer's daughter, who marries against her father's wishes, and of a certain Mary Jackson, who is stolen by gypsies in her childhood, and brought up as the daughter of Mr. Hamilton's gamekeeper. Their story is somewhat complicated, and not much helped by the style in which it is told, the author being less successful in the matter of grammar than he doubtless is in the saddle or with the pencil. Not to dwell on minor inaccuracies, we would earnestly protest against the vulgarity "to name" for "to say," a solecism which is frequently repeated. But there is power of observation, both of scenery and idioms, displayed in the book; and the rustic speakers, especially Aaron the woodman, though somewhat prolix, are certainly amusing. This is Aaron's account of his learned friend's specific for the "moffs":—

"This be it, mam, of yer can spal it," said he, bringing out a dirty memorandum-book from the recesses of his jacket. "Cy, cyanide of—what's this word, Aaron?"—"Ul have that ta yer, mam; putt it whaat yer thinks bast!"—"Potassium. Whatever's that?" said she.—"Pison, mam, pison, bin the manin' on it, ony the gentleman putt it that awaay fur short, so as ivery fool shood na knewn!"—"I see," said Nelly."

In reference to some questions and classes, Mrs. Eiloart is a partisan; still she always writes suggestively, and with the best of motives. In her present tale,—which deals, for the most part, with female characters, and the wants and aspirations of the sex,—she is, perhaps, more successful than when she has taken the field on some other subjects. She selects as her *dramatis personae* four inmates of one household—a young heiress, who, at the outset of the story, is under medical care for an indisposition which has deeper than physical causes; Polly Brooke, a tradesman's daughter, and governess in the doctor's family; Susan, a Cockney servant-girl of the modern school; and Madge, a workhouse waif, sullen and debased by her pauperism, and despised for it by her fellow-servant. The interest of the tale depends on the process by which these four, isolated from each other as they are at first by their social accidents and by a vast amount of natural antagonism of character, are drawn together by circumstances into relations more consistent with nature and morality. To reveal the gradual steps of their reconciliation would forestall the public interest in a book that should be read; nor will any one acquainted with the author's tastes and beliefs require to be told that it is the middle-class maiden who is the good genius of so happy a consummation. That such as Madge are yearly rescued from perdition, is a subject of thankfulness; but we are far enough from the first steps towards grappling with the social causes of such misery, and ably written books directed to this purpose deserve to meet with the success which Mrs. Eiloart's work will obtain.

"Winning the Battle" relates how the son

of a tradesman in a country town, not highly endowed with good qualities either of head or heart, became a millionaire. His success is greatly due to the boldness with which he undertakes a contract without any capital; and to his adroitness in compromising a trade dispute when a strike might have ruined him. He also, somewhat late in the day, bethinks him of his mother, and provides for her. The excuse for his tardiness is that she is a disagreeable and harsh parent. On the whole, we have rarely read a novel dealing with incidents and people of a more commonplace and vulgar character, or more totally devoid of interest from beginning to end.

OUR LIBRARY TABLE.

LAST week we were able to give our readers some notion of the general tone of Mr. Gladstone's new pamphlet, called *Vaticanism*, which Mr. Murray has just issued. Like most replies, this brochure will, probably, seem convincing to those who already agree with the author, and will fail to make any impression on his opponents. But the subject is far too much a political one for us to discuss.

Two portly volumes have been sent us by Mr. Sweet. They contain the Report of the Chief Justice's charge on the Tichborne case, corrected by his Lordship. To review them at length would be "infandum renovare dolorem," and we may content ourselves with saying that their "get up" is creditable to the publisher, and that at the end of the second volume there are a large number of specimens of the handwriting of Roger Tichborne, Arthur Orton, and the "Claimant," which, doubtless, will prove interesting to the curious.

The *City of London Directory* is ostentatiously ugly in its outward guise, and Messrs. Collingridge would seem to suppose that hideousness is a sure sign of usefulness. A good deal of trouble seems to have been taken with this volume, but, as we have before said, we do not think the idea on which it is based is a sound one.

The *Statesman's Year-book*, of which the twelfth volume, that for 1875, has just appeared, edited by Mr. Martin and published by Messrs. Macmillan, has become one of the institutions of the country. We find no faults in it this year.

We have on our table *The Birds of Aristophanes*, edited by W. C. Green (Longmans).—*St. Luke's Gospel*, with a Vocabulary, by J. T. White (Longmans).—*The Charterhouse First Book of French Composition*, by A. Roulier (Hachette).—*Diseases of the Kidney*, Part 1, by W. H. Dickinson, M.D. (Longmans).—*Lessons in Elementary Mechanics*, by F. Magnus (Longmans).—*The New Shilling Arithmetic*, by Rev. J. Hunter (Longmans).—*The Student's Blue Book*, compiled by W. H. Unger (Trübner).—*A Summary of Modern History*, by M. Michelet, translated by M. C. M. Simpson (Macmillan).—*The Municipal History of Dundee*, by J. M. Beattie (Dundee, Beattie).—*The Philosophy of Modern Humbug* (Longmans).—*Famous Books*, by W. D. Adams (Virtue).—*The King Emanuel* (Richardson).—*Head over Heels*, by G. Walch (Melbourne, Robertson).—*Recollections of a Detective Police Officer*, by "Waters" (Ward & Lock).—*Short Tales*, by Rev. W. E. Heygate (Sheffington).—*The Pelican*, Vol. 1, edited by R. King, jun. (Simpkin).—*Hope: its Lights and Shadows*, by Rev. G. Jacque (Blackwood).—*The "Kishograph Papers"*, by Bouillon de Garçon (Chapman & Hall).—*An Examination into the Doctrine and Practice of Confession*, by W. E. Jelf (Longmans).—*A Commentary on the Order of the Administration of the Lord's Supper*, by E. M. Goulburn (Rivingtons).—*The Mystery of the Temptation*, by Rev. W. H. Hutchings (Rivingtons).—*Richardson, Rousseau, and Goethe*, by E. Schmidt (Jena, Frommann). Among New Editions we have *The Principles of Economical*

Philosophy, by H. D. Macleod, Vol. 2, Part 1 (Longmans).—*The Threshold of the Unknown Region*, by C. R. Markham (Low). Also the following Pamphlets: *On the Policy of Liberalism*, by D. Grant (Ridgway).—*Aristophanes, the Acharnians*, revised by H. Hallstone (Cambridge, Johnson).—*Iron Cylinder Bridge Piers*, by J. Newman (Spon).—*The Advantages of the System of Drainage*, by E. Monson (Spon).—*Earth to Earth*, by F. S. Haden (Macmillan).

LIST OF NEW BOOKS.

Theology.

Body's (Rev. J.) *Life of Justification*, 4th edit. cr. 8vo. 4/6 cl. Body's (Rev. J.) *Life of Temptation*, 3rd edit. cr. 8vo. 4/6 cl. Bond of Peace, 12mo. 3/6 cl.

De Teslier's (G. F.) *Plain Devotional Sermons*, 12mo. 3/6 cl. Goulburn's (E. M.) *Holy Catholic Church*, 2nd edit. 6/6 cl.

Griffith's (T.) *Studies of the Divine Master*, 8vo. 12/ cl. Heygate's (Rev. W. E.) *Short Tales for Lads of a Bible Class*, 12mo. 3/6 cl.

Humphry's (W. G.) *Historical, &c.* *Treatise on Book of Common Prayer*, 5th edit. 12mo. 4/6 cl. *Meditations on the Suffering Life and Glorified Life of Our Lord*, edited by Rev. T. T. Carter, cr. 8vo. 3/6 cl.

Miller's (Rev. J.) *Cure of the Evils in the Church of Scotland*, First Series, cr. 8vo. 3/6 cl.

Moister's (W.) *Missionary Anecdotes*, cr. 8vo. 4/ cl.

Sadler's (M. F.) *Plain Speaking on Deep Truths*, new edit. 6/ cl. Street's (Rev. B.) *Embrick and Ritual*, 8vo. 1/ swd.

Law.

Gibbon's (D.) *Treatise on the Law of Contracts*, 3rd. edit. 3/6

Fine Art.

Field's (G.) *Grammar of Colouring*, new edit. 12mo. 3/ cl.

Leech's (J.) *Portraits of Children of the Mobility*, 4th. 10/6 cl.

Spon's *Architects' and Builders' Pocket-Book*, 1875, 32mo. 3/6 cl.

Poetry.

Jacques's (Rev. G.) *Hope, its Lights and Shadows*, 12mo. 5/ cl. Tennyson's *Works*, Cabinet Edition, Vol. 9, 12mo. 2/6 cl.

History.

Goldsmith's (O.) *Life and Times*, by J. Forster, 6th edit. 6/ cl. Joyneville's (C.) *Life and Times of Alexander I.*, 3 vols. 2/6 cl. Selby's (C.) *Events to be Remembered*, 27th edit. 12mo. 2/6 cl.

Shelburne's (Earl of) *Life*, by Lord E. Fitzmaurice, Vol. 1, 12/

Philology.

Aristophanes, Birds, edited by W. C. Green, cr. 8vo. 3/6 cl. Goethe's *Hermann and Dorothea*, with Notes, &c., by E. Bell, 12mo. 2/6 cl.

Philip's Series of Reading-Books, 6th Book, 12mo. 2/ cl.

Ramayan of Valmiki, translated by R. T. H. Griffith, Vol. 5, 15

Science.

Churchill's (J. F.) *Consumption and Tuberculosis*, 8vo. 21/ cl.

Dixon's (T.) *Practical Millwrights' and Engineers' Ready Reckoner*, 4th edit. cr. 8vo. 3/ cl.

Hunter's (Rev. J.) *New Shilling Arithmetic*, 18mo. 1/ cl. *Journal of Horticulture*, Vol. 27, New Series, roy. 8vo. 8/6 cl.

Johnson's *Horticulturalist*, new edit. 8vo. 7/6 cl.

Lucas's (P. P.) *True Action of Alcohol*, 12mo. 2/6 cl.

Pirie's (Rev. G.) *Lessons on Rigid Dynamics*, cr. 8vo. 6/ cl.

Rambosson's (J.) *Astronomy*, translated by C. B. Pitman, 16/

General Literature.

Beecher's (H. W.) *Lectures to Young Men*, 12mo. 1/ swd.

Braddon's (Miss) *Lost for Love*, 12mo. 2/ bds.

Brown's (N. P.) *Indicator Diagrams*, 4th edit. cr. 8vo. 6/6 cl.

Changed Cross, new edit. 18mo. 2/6 cl.

Collingwood's (C.) *A Vision of Creation*, 2nd edit. cr. 8vo. 5/ cl.

Dickens's *Mystery of Edwin Drood*, Charles Dickens Edition, cr. 8vo. 3/6 cl.

Dickens's *Works*, "David Copperfield," Vol. 2, 8vo. 10/ cl.

Eckermann-Chatran's *Brigadier Frederic*, cr. 8vo. 7/6 cl.

Gatty's (Mrs. A.) *Select Parables from Nature*, 12mo. 1/ cl. swd.

Gillmore's (P.) *Lone Life*, 2 vols. cr. 8vo. 21/ cl.

Golden Truth and Birthday Note-Book, 32mo. 1/ cl.

Gould's (Rev. S. B.) *Golden Gate*, new edit. 16mo. 2/6 cl.

Hamley's (Col.) *Chaplet on Outposts*, 8vo. 2/ swd.

Hamley's (Col.) *Staff College Exercises*, 1874, 8vo. 5/ cl.

Hugo's (Victor) *Ninety-Three*, cr. 8vo. 6/ cl.

Jacob's *Root*, translated from the French by T. Walton, 2/6 cl.

Lion in the Path, by Author of "Abel Drake's Wife," 3 vols. 31/6 cl.

Masterman's (J.) *Half-a-Dozen Daughters*, 3rd edit. 3/6 cl.

MacLeod's (N.) *Character Sketches*, 2nd edit. cr. 8vo. 6/ cl.

Molville's (G. J. Whyte) *Katerfelto*, 3rd edit. Svo. 16/ cl.

Myers's (P. V. N.) *Remains of Lost Empires*, 8vo. 16/ cl.

Pitman's (Mrs. E. B.) *Profit and Loss*, cr. 8vo. 3/6 cl.

Rights of Women, cr. 8vo. 2/6 cl.

Shakespeare, by Dyce, Vol. 4, 3rd edit. Svo. 8/ cl.

Shakespeare, *Daily Gem-Book*, 32mo. 1/ cl.

Simons's (J. D.) *House Owner's Estimator*, 2nd edit. 3/6 cl.

Thomas's (Annie) *He Cometh Not, She Said*, cr. 8vo. 2/ cl.

(Select Library of Fiction.)

Unger's (W. H.) *Student's Blue-Book*, folio, 4/ swd.

THE SUBJUNCTIVE MOOD.

THE author of the 'Shakspearian Grammar' has earned so fair a claim to attention when he speaks on points of English grammar, and his *dicta* will carry so much weight with them, that I crave the opportunity of controverting what I take to be a radically false view of the Subjunctive or Conditional Mood, which Dr. Abbott has set forth in his 'How to Parse.'

After stating that "every ordinary verb has a manner, mode, or mood of expressing Purpose, Condition, and Consequence," and remarking that "since purpose is not generally so important as statement of fact, and is generally *subjoined* to

statement of fact, the Mood of Purpose is called the *subjoined* or *Subjunctive*,—the name is also given (less properly) to the Conditional Mood," he gives, under the head of "Subjunctive of Condition," the following table:—

CONDITIONAL MOOD.	
Antecedent.	Consequent.
(If he) $\left\{ \begin{array}{l} \text{sees} \\ \text{were to see} \\ \text{should see} \\ \text{sees} \\ \text{had seen} \end{array} \right\}$ (me) $\left\{ \begin{array}{l} \text{will know} \\ \text{(he) would know} \\ \text{would have known} \end{array} \right\}$ (me)	

preceded by a statement that "three out of the five forms are identical with the Indicative." Further on, he says (p. 150), "With the general decay of Inflections, the Conditional 'if he come' has fallen into such disuse that it may now be called extinct. Hence the new scheme with *Inflections* is '(If he) comes,' &c.;" and he speaks of "the Indicative form of the Subjunctive," the "Indicative Subjunctive forms" of verbs, and so on.

It appears pretty obvious from this that Dr. Abbott either confounds a conditional sentence with a Subjunctive (or Conditional) Mood, or, at any rate, calls an Indicative Mood a Subjunctive or Conditional Mood, if it is employed in a conditional sentence.

Now, as regards the names commonly applied to the Moods of verbs, it may be conceded that they are all bad. The form *sim* in Latin indicates some idea just as much as *sum* does. The forms classed together as *Subjunctive* are not always *subjoined*, and verbs in the Indicative Mood are "subjoined" quite as often as verbs in the Subjunctive Mood. Meanwhile, without tying ourselves down to the etymological force of the words "Indicative" and "Subjunctive," we may use them as mere conventional names, the former denoting verbal forms, of which *am*, *is*, *sum*, *est*, &c., may stand as representatives; the latter denoting verbal forms like *be*, *were*, *sim*, *sit*, &c.

Now, a *Mood* of a verb is a collection of the forms which indicate the mode in which a predicative idea is connected in our minds with some subject. The Indicative forms are used when this connexion is regarded as answering to some *actual* state of things external to our own minds. Subjunctive forms are employed when the connexion is only made in *our thoughts*, without being referred to any state of things outside the mind itself. The Indicative is the mood of Objective Predication, the Subjunctive is the mood of Subjective Predication. This distinction will be found set forth by Mätzner, in his 'Englische Grammatik,' and is fairly well indicated in the 'Public Schools Latin Grammar' by the definition of these moods as those of *Declarative* statement and of *Conceptive* statement respectively. Mr. Roby has the same distinction in view when he says (*Lat. Gr.*, ii. p. 202), "The Subjunctive Mood, as distinguished from the Indicative, expresses an action or event as thought or supposed, rather than as done or narrated"; only his account of the matter would be improved by leaving out the words "or supposed" and "or narrated."

Dr. Abbott's mistake consists in confounding the *mood* of a verb (which is a mode or form of predication) with the *manner*, or mode, in which the result of the predication is made use of in a sentence. An Indicative Mood does not become one jot less indicative by being used in a conditional sentence. The Indicative "I am" does not become a Subjunctive Mood, or a Conditional Mood, or anything else but an Indicative Mood by having *if* put before it. The conjunction is not part of the verb, and, therefore, no part of the mood. When I say "If I am right, you are wrong," I make a conditional sentence, but the *mood* of the verb that I use in doing so is the Indicative, because both the conditioning and the conditioned statement (the protasis and the apodosis) are made with reference to some *actual* state of things outside of, and independent of, my thought. When I say "If I were able, I would help you," we again get a conditional sentence, in which the Subjunctive Mood is used, not because the sentence is conditional, but because the predication in each member of it is merely subjective, and not

referred to any actual state of things outside our thought. But an "Indicative Subjunctive form" is a sort of grammatical horse-marine that I cannot comprehend.

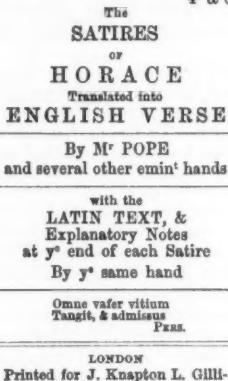
The principles set forth above are not invalidated by the fact that, in their impatience of fine grammatical distinctions, English people have done a good deal to supersede the Subjunctive Mood by the Indicative in cases where the former is the more correct, and have become careless of the distinctive forms of the Subjunctive, so that in many instances the two moods have come to be undistinguishable in form; but the *modal* distinction has not vanished. We still retain some distinct forms, and we retain a sense of the mood, independently of the forms. In some cases we feel that the Subjunctive form has not become assimilated to the Indicative, but has ceased to exist. The present forms of *shall*, *will*, *must*, and *can* are as absolutely Indicative as *am* or *is*.

C. P. MASON.

POPE'S TRANSLATION OF THE SATIRES OF HORACE.

I SEND you a copy of a title-page and list of contents in the autograph of Pope, written upon a sheet of note-paper, folded into a shape four inches by two and a quarter.

4^o & 8^o



LONDON
Printed for J. Knapton L. Gilliver & R. Dodsley.

It is very doubtful whether any such book was published; no copy is to be found either in the British Museum or in the Bodleian, nor does Lowndes mention it.

On the other hand, it seems very unlikely that the translations were not made, and ready for the press, as you will observe that several of them are "corrected by M^r P."

I should be greatly obliged if any of your readers could explain what seems to be a somewhat curious mystery. The following is a copy of "the Contents," all in Pope's handwriting:—

THE CONTENTS.

Lib. 1.

The First Satire, to Mecenas. Translated by M^r Pope.

The Second Satire. By a Person of Quality & M^r Pope.

The Third Satire { corrected by M^r P.

The Fourth Satire *

The Fifth Satire *

The Sixth Satire *

The eighth (sic) Satire. By M^r Stafford

The ninth Satire by M^r Oldham

The Tenth Satire. By y^e Earl of Rock

Lib. 2.

The First Satire. by M^r Pope

The Second Satire by M^r Pope

The Third Satire. by M^r Pope *

The Fourth Satire, by M^r Pope *

The Fifth Satire, by M^r O.

The Sixth Satire. By Dr. Swift & M^r P.

Part of the same by M^r Cowley.

The seventh Satire. By *

The Eighth Satire. By y^e late E. of Rock.

EPISTLES.

Lib. 1.

The first Epistle By M^r Pope

The Second Epistle { corrected by M^r P.
The Third Epistle By M^r Congreve
The Fourth Epistle By M^r Swift
The Fifth Epistle By Dr. Swift
The Sixth Epistle By M^r Pope
The Seventh Epistle By Dr. Swift & M^r Pope
The Eighth Epistle
The ninth Epistle By M^r Prior
The Tenth Epistle By M^r Somers
The Eleventh Epistle by M^r *
The Twelfth Epistle by *

The Thirteenth Epistle.
The Fourteenth Epistle.
The Fifteenth Epistle.
The Sixteenth Epistle.
The Seventeenth Epistle.
The Eighteenth Epistle. By M^r Pooley.
The nineteenth Epistle.
The Twentieth Epistle. by M^r Pope.

Lib. 2.

The first and second, being y^e whole book, by M^r Pope.

The Art of Poetry.

Finis

W. M.

ORIENTAL NOTES.

PROF. GARCIN DE TASSY has published his *Annual Review of the Hindustani Language and Literature for the Year 1874*, and gives his usual survey of all that has been done for Hindustani in India. One of the most interesting parts of the paper is the account of the poetical *réunions* which have been lately held in the Punjab and Lucknow. Major Holroyd, the director of Public Instruction in the Punjab, appears to have instituted them; and these *mushaaras* have been quite a success. The account of them reads much like that of an *eisteddfod* in Wales. Thus one, the fourth, was held at Lahore on the 3rd of August, and was attended by many poets from different cities, who recited their poems. The prize was adjudged to Mirza Ashraf Beg, a man of good family in Delhi; his ode was on 'The New Springtide of Hope,' and contained 292 couplets. The next meeting was fixed for the 3rd of September, and the subject given for competition was 'Love of Country.' Another was held on the 3rd of November, with 'Justice' as its subject. In another part of the Review we have some valuable information respecting the native press. In 1873 there were 473 journals published in Hindustani, including *Burmah*, 255 in the native languages, 151 in English, and 67 in both. If we allow 700 subscribers to each journal, this would give a total of some 330,000, and perhaps we might add another cipher for all the readers within the range of newspaper influence. This would give a total of three millions and a quarter, leaving, as a native writer remarks, at least 188 millions who never read or see a newspaper. We should like to know what was the proportion of newspaper readers to the whole population in England fifty years ago. This growing influence of the native press in India is, undoubtedly, one of the most remarkable signs of our time.

AN UNKNOWN "CAXTON."

11, Arches Lane, Feb. 22, 1875.

THERE is nothing more striking in the bibliography of the early English press than the numerous instances in which works are known to us by only a single copy or the fragment of a copy. Especially is this the case with the productions of Caxton's Press, where, out of a total of ninety-six at present known, thirty-five are unique. To this latter class we must now add a newly-discovered tract, "impressus per willmum Caxton in westmonasterio," an account of which has recently been published in the *Neuer Anzeiger* of Dr. Julius Petzholdt. The article is written by Dr. G. Konnecke, Archivist of Marburg, who found the tract in an old volume of seventeenth-century divinity in the Hecht-Heinean Library at Halberstadt. The matter consists of six letters, between Pope Sixtus the Fourth and the Sacred College of

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Cardinals on one side, and the Dogs of Venice on the other, the subject being the necessity of closing the war with the city of Ferrara. The size of the tract is quarto, and there are three signatures, *a*, *b*, *c*, each of which is a quaternion, in all twenty-four leaves, of which *a* is blank. Unfortunately, Dr. Könnecke has not given the text of either commencement or end; but it begins on sig. *a* *ij recto*, with a blank space left for the rubricator, and it ends with twenty-three lines on sig. *c 8 verso*. The types are those known as Caxton's No. 4 and 4*, with a few lines of No. 3. The tract is similar in typographical appearance to the 'Servitium de Visitatione' and the 'Order of Chivalry,' both from the same press about 1483, and both to be seen in the Library of the British Museum. The use of types 4 and 4* together points unmistakably to 1483 as the period of issue; and this date, gathered from the typographical particulars only, is completely verified by the letters themselves, the dates of which range from December 11th, 1482, to February, 1483. After an Introduction, which occupies three pages, the letters follow, and upon sig. *c 8 recto* is the following imprint:

"Finiunt sex p[e]legantissime epistole // quarum tris (sic) a summo Pontifice Sexto // Quarto et Sacro Cardinalium Collegio // ad Illustrissimum Venetiuarum ducem // Joannem Mocenigum totidemq[ue] ab ipso // Duce ad eundem Pontificem et Cardina- // les/ ob Ferrariense bellum susceptum/ con- / scripte sunt/ Impresse per willelmum Cax- / ton/ et diligenter emendata per Petrum / Câme- / lianus Poetarum/ in West- / monasterio"

Beneath this is a Latin quatrain, beginning "Eloqui cultor," followed by "Interpretatio magnarum litterarum punctatarum parvarumque," the whole concluding on the *verso* of the same leaf.

We have now a few words to say about Petrus Carmelianus, who appears in Caxton's imprint as Poet Laureate. Mr. Gairdner, in his Preface to the 'Memorials of King Henry the Seventh,' published in 1858, for the Master of the Rolls, states, but without giving his authority, that Carmelianus had been in England from the time of Edward the Fourth. He may, therefore, have personally employed Caxton to print his 'Sex Epistole.' The title "Brixiensis" sometimes attached to his name shows that he was a native of the town of Brescia. He seems to have taken an interest in educational matters, as verses by him to John Anwykyl and to William Waynflete, Bishop of Winchester, are in the unique Latin and English Grammar, printed by Rood, at Oxford, in 1483, for the use of Magdalen College School, an account of which first appeared in the *Athenæum* of October 31, 1871. Some more of his poetry is printed in the Oxford "Philaris" of 1485. Tanner assigns to Carmelianus the following promotions: Rector of St. George's, Southwark, 1490; Prebend of York, 1498; Archdeacon of Gloucester, 1511; Prebend of London, 1519. Being in such favour, no wonder that he waxed rich, and that when, in 1522, "an annual grant was made by the Spirituality for the King's personal expenses in France for the recovery of the Crown," the name of "Mr. Petrus Carmelianus" appears among the "Spiritual Persons" for the handsome sum of 333*l.* 6*s.* 8*d.* In the Calendar of State Papers, where he is called "Latin Secretary of King Henry the Seventh," mention is made of a letter sent to him from Ferdinand and Isabella of Spain, thanking him for his services, and promising him favour and reward. On the projected marriage of Prince Charles of Castile with the Princess Mary of England, he wrote a poem in Latin, printed by Pynson, about 1514, of which a unique copy is in the Grenville Library (see *Archæologia*, vol. xviii.). In the same library is a manuscript poem on the birth of the Prince of Wales (1486), another copy, beautifully illuminated, being among the royal MSS. in the British Museum. Both are evidently in the handwriting of Carmelianus, the latter being his presentation copy to the king. The argument of this poem is so characteristic of the age that it is worth noting. Almighty God, compassionating the miserable state of England lacerated with civil war,

convoked a meeting of the Saints in Heaven to ask their opinions as to how the long standing dispute between the Houses of York and Lancaster might be composed. The Saints reply that if the Omniscient Deity cared for any of their counsels, no one was better qualified to state how the wars might be terminated than King Henry the Sixth (already in Heaven), who knew the country and the causes of dissension; and they recommend that he should be appealed to. Henry is accordingly called upon to reply to the Supreme Being, and proposes that the two houses should be united so as to be one house, for which an opportunity then offered by the marriage of the Earl of Richmond with the Princess Elizabeth. The Deity approves and decrees its execution, the marriage takes place, and the poem terminates with an exhortation to England to rejoice on account of the prince's birth. Carmelianus died August 18th, 1527; John de Giglis, Bishop of Worcester, in 1497, his contemporary and countryman, also employed Caxton to print Indulgences.

WILLIAM BLADES.

P.S.—Through the courtesy of Mr. Bond, Keeper of the MSS. in the British Museum, I am enabled to add the following particulars. Reg. MS. 12 A xxix. contains important statements concerning Carmelianus. In the dedication to Edward, Prince of Wales (afterwards Edward V.), dated from the Rolls' House, 7 April, 1482, he says that for the previous ten years he had been travelling about the world, having very lately arrived in England with the intention of proceeding to Germany and Switzerland; but captivated by the pleasantness of the country he had been unable to leave it. He adds that his poem was written to gain the favour of the prince. Whence his title of Poet-Laureate was obtained is not known.

W. B.

Literary Gossip.

We hope soon to print, as we mentioned last week, some interesting notes on Stillingfleet, by Coleridge, which, so far as we know, have not been published before.

MR. SEYMOUR HADEN is going to lecture on the best modes of interment, before the Society of Arts. A noble Duke has lent him, for the purposes of his lecture, two coffins of wicker work lined with moss.

Apropos of the new volume of Dean Hook's, 'Lives of the Archbishops of Canterbury,' just published, we may mention that Dean Hook has made great progress with the 'Life of Archbishop Laud,' which will form the eleventh volume of the Lives. It will not, however, be published until the autumn.

SOME months ago we announced that Major Butler, the author of 'The Great Lone Land,' was writing an account of his adventures in Akim. We are glad to say that the volume is finished, and that Major Butler, who sailed the other day for Natal, in company with Sir Garnet Wolseley, has left behind him the manuscript. The book will be published early in May. The title will be 'Akim-foo, the History of a Failure.'

MISS M. BETHAM EDWARDS, the author of 'Kitty,' has a new novel, entitled 'Felicia,' in the press, which will be shortly issued by Messrs. Hurst & Blackett. The same publishers will also bring out, in March, a story called 'Dolores,' from the pen of Mrs. Forrester, author of 'Fair Women,' &c. A new novel, by Capt. Hawley Smart, is now in the press, and will be published immediately. It is entitled 'Two Kisses.'

THE ARCHBISHOP of Canterbury appears to have peculiar notions of geometry, if we may judge from an assertion of his to be found in

the December number of *Macmillan's Magazine*. "That two and two make four," the Archbishop remarks, "and that the two angles of a triangle are together less than the third are propositions no man out of a lunatic asylum is allowed to doubt." A good many people will have to be received in lunatic asylums if doubt is not to be permitted on the point, for numbers have hitherto believed as Euclid did, that any two angles of an equilateral triangle are together greater than the third.

ANOTHER curious mistake, but one of quite a different character, is to be found in the *Contemporary Review* of this month. There Principal Tulloch says of the author of 'Thorndale': "His first literary efforts associated him with his old fellow-student, John Sterling and his friend Maurice. Together the three undertook the resuscitation of the *Literary Gazette*, and with such success that Colburn, the publisher, was glad to take it off their hands, and it thenceforth became merged in the *Athenæum*." This is a comic piece of literary history.

MR. W. RAWSON, whose arrival in London with some Moabite pottery was mentioned some time ago in the *Athenæum*, has published a long account of his "discoveries" in the American papers. He states that he found these objects himself, and *in situ*, in a cave in Moab.

MR. G. A. SIMCOX is preparing a volume of poems. The principal piece in the book will be entitled 'The Harrowing of Hell.'

THE UNPUBLISHED manuscripts of Peter Sterry, one of Cromwell's chaplains, mentioned in the second volume of his works, have been found in the hands of some of his descendants, together with several of his letters.

THE publications of the English Dialect Society, the issue of which was promised for January, have been slightly delayed. The printing of them will, however, be completed this week, and subscribers may expect to receive them as soon as the binder can finish them.

PROF. STANLEY JEVONS is to contribute to "The International Scientific Series" a book entitled 'Money, and the Mechanism of Exchange.' It will be a popular description of the functions of money, the substances employed at various times for making coins, the actual systems of money used at present in different countries, international currency schemes, &c.

PROF. HENRY MORLEY is now engaged in the preparation of a work, the object of which will be to illustrate English literature throughout its gradual development. The book will be shortly published in serial form by Messrs. Cassell, Petter & Galpin.

EARL CADOGAN has consented to preside at the ensuing Anniversary Festival of the Printers' Pension, Almshouse, and Orphan Asylum Corporation.

'THE EVERGREEN,' a book which, we believe, has for a long time been very scarce, will be re-published shortly, in two volumes. As the title-page indicates, it was edited by Allan Ramsay, and was printed originally in Edinburgh, in 1724. It consists of "A Collection of Scots Poems wrote by the Ingenious before 1600."

THE DEATH is announced of M. Émile Bonne-

chose, brother of the Cardinal, and a voluminous writer, some of whose works were at one time tolerably well known in this country.

WE were mistaken in saying, as we did a fortnight ago, that Mr. Rossetti is going to undertake a lecturing tour. Mr. Rossetti intends, as we said, to lecture at Birmingham, but that is all he proposes doing at present.

SOME time ago we called attention, if we are not mistaken, to the state in which the grave of Lamb was, and more than one enthusiastic Lambite sent a subscription, which, we believe, was employed for the purpose for which it was intended. We are now again told that Lamb's grave is in a neglected state, and we are informed that Lord Houghton, Mr. Derwent Coleridge, and others, have promised help, and that Mr. Arthur Moxon will receive further contributions. We should be the last to wish to see Lamb's grave neglected, but we really think inquiry should be made whether the grave needs repair so soon again.

A NEW impression of the *Domesday Book of Lancashire, Cheshire, and part of Yorkshire*, in 2 vols. folio, edited by Mr. Beumont, of Warrington, will shortly be in the hands of the printer. A large amount of new matter, of an introductory character, explanatory of the localities and the terms used throughout the work will be given. Messrs. Minshull & Hughes, of Chester, will be the publishers.

HERE is a striking sketch from Winstanley's 'Lives of the most Famous English Poets; or, the Honour of Parnassus,' 1687:—

"John Milton was one whose natural parts might deservedly give him a place amongst the principal of our English Poets, having written two Heroick Poems and a Tragedy: namely 'Paradice Lost,' 'Paradice Regain'd,' and 'Sampson Agonista'; But his Fame is gone out like a Candle in a Snuff, and his Memory will always stink, which might have ever lived in honourable Repute, had not he been a notorious Traytor, and most impiously and villanously bely'd that blessed Martyr King Charles the First."

AT a meeting, held last Wednesday, of persons interested in literary and dramatic copyright, it was resolved that an Association should be formed for the improvement of Copyright and Stage-right Law, to be called the "Association for the Protection of the Rights of Authors." Mr. Tom Taylor was chosen chairman *pro tem.*, and it was settled that the Association should be confined to authors. A meeting of the Association will be held on Monday next. Mr. Moy Thomas is the Honorary Secretary of the new Society.

OUR Correspondent, Prof. Augusto Soromenho is at present in Lamego, his object being to decipher and collate certain obituary registers of the thirteenth century, which are preserved in the archives of that town, the information being required by the Portuguese Government.

WE suppose this is the oldest prospectus of a circulating library in the modern sense of the term:—

"WILLIAM MAYER gives Notice to the Nobility and Gentry, who have been pleased to encourage him in his Undertaking of forming a General Circulating Library in all Languages, and especially to his Subscribers who live in or near Grosvenor or Berkeley-square, or thereabouts, that for the readier and better Convenience, any Message

may be left for him at Mr. Payne's Stationer, over against the Cross-Keys in New Bond-street, which is left in the Morning, will be duly answered the same Day, or else the next Day before Noon.—Proposals and Catalogues delivered gratis at the same place."—*The General Advertiser*, Feb. 22nd, 1751, p. 2, col. 1.

SCIENCE

SIR CHARLES LYELL, BART.

WHEN the President of the Geological Society of London delivered his Anniversary Address, rather more than a week ago, the obituary notices which he then read showed sadly enough how the foremost ranks of geologists, both at home and abroad, had been thinned by death during the past twelvemonth. The bare mention of such names as those of Prof. Phillips, M. Élie de Beaumont, M. D'Omalius D'Halloy, and Dr. Ferdinand Stolicza, sufficiently reminded the Fellows that their favourite science had recently suffered the loss of many of its most distinguished representatives. Yet, if the meeting could have been delayed for only a few days, another name would have been inscribed on that dark obituary roll—a name which is pronounced with profound respect wherever the study of geology is cultivated, and which, for many years past, has been identified with almost every step in the progress of geological inquiry.

Sir Charles Lyell, who was taken from us last Monday morning, was born at Kinnordy, in Forfarshire, on November 14, 1797. Having received his early education at Midhurst, in Sussex, he entered Exeter College, Oxford, and graduated B.A. in 1819, and M.A. in 1821. While studying at Oxford, he had the advantage of hearing the geological lectures of Dr. Buckland. On leaving College, he came to London, and read for the bar; but the charms of geology seduced him from this profession. In 1824, he made a Continental tour, the results of which proved to be of much value to the geologist. Soon after the opening of King's College, London, he was appointed Lecturer on Geology; and the discourses which he delivered in this capacity were of so original and philosophical a character as to impress his pupils with respect for the young branch of science, the rapid growth of which was being watched by many with feelings akin to jealousy. Before this appointment, however, his active mind had been busy in drawing out the plan of his famous work on the "Principles of Geology." The first volume of this treatise appeared in 1830, the second in 1832, and the third in 1833. But, before the work was completed, a second edition of the earlier volumes was called for and produced. After the "Principles" had passed through five editions, a change was effected in the structure of the work, certain chapters on geology, strictly so called, being separated and reproduced, in an amplified form, under the title of the "Elements of Geology," whilst the remainder retained the old title. In the "Elements," therefore, he described those monuments of ancient changes through which the earth and its inhabitants have passed, whilst in the "Principles" he confined himself to the study of those forces which are in constant operation around us, and which help us, by fair analogy, to interpret the records of the rocks. In 1851, the "Elements" appeared in a modified form, having been re-cast, and published under the title of a "Manual of Elementary Geology." Twenty years afterwards, the form of the work was again changed; the theoretical discussions were omitted, and the entire body of facts condensed into considerably smaller bulk. In this form it was entitled "The Student's Manual of Geology," and immediately took its place as the most complete and compact geological text-book in the English language.

Eminently a man of broad views, Sir Charles strongly opposed all attempts to draw scientific inferences from a narrow experience, and constantly urged upon geologists the necessity of extending their observations as far as possible by means of travel. To this end, he not only

frequently visited the Continent, but on two occasions made journeys to America. The results of his observations were recorded in two works—the one entitled "Travels in North America, 1841-2"; and the other, "A Second Visit to the United States, 1845-6." These writings not only give the results of his scientific researches, but contain remarks of much interest on various social and political questions.

Among Sir Charles Lyell's greatest and most popular works must be mentioned his celebrated treatise "On the Geological Evidences of the Antiquity of Man," the first edition of which appeared in 1863. Nor should it be forgotten that he contributed, in the course of his active life, about eighty papers to various scientific journals. All his writings were marked by rare vigour of reasoning, by great wealth of illustration, and by remarkable clearness of diction. It is, therefore, hardly surprising that his geological works have been among the most popular, although the most scientific, of their class.

It is scarcely necessary to catalogue Sir Charles Lyell's long list of scientific honours. He was elected President of the Geological Society in 1836, and again in 1850. The Society's Wollaston Medal was awarded to him in 1866, not merely for the high value of his literary work, but also in recognition of his original researches in the classification of the Tertiary formations. He received the Royal Society's Copley Medal in 1858, having received the Society's gold medal five-and-twenty years previously. Sir Charles presided over the British Association at the Bath Meeting in 1864, having been President in the Geological Section at Newcastle in 1838, at Glasgow in 1840, at Birmingham in 1849, and at Aberdeen in 1859. In 1848 he was knighted, in recognition of the great value of his scientific labours, and in 1864 he received a baronetcy.

Sir Charles Lyell was married, in 1832, to Mary Elizabeth, the eldest daughter of Mr. Leonard Horner, himself a distinguished geologist. For more than forty years Lady Lyell was the constant companion of the great geological teacher, accompanying him in all his travels, aiding him in his literary labours, and sympathizing with him at every step of his researches.

Few men have ever been more thoroughly saturated with their special subject than Sir Charles Lyell was with geology. In whatever direction his studies might appear to be tending, he skilfully caused them to converge to a common focus,—the great end of all his researches being the development of a sound geological philosophy. It was he who expounded to us the great principles of the Huttonian system, and taught us to interpret the history of the Past by the careful study of the Present. Most geologists of this age have gained their first insight into the principles of the science from Sir Charles's writings, and many of them have been guided in their researches by his kindly counsel. By the death of Sir Charles Lyell they have lost at once a master and a friend.

PROF. ARGELANDER.

FRIEDRICH WILHELM AUGUST ARGELANDER was born at Memel, in East Prussia, on the 22nd of March, 1799. His first appointment was that of Assistant at the Observatory of Königsberg, under the famous Bessel; he was also a *privat-docent* at the University. Whilst there, he published, in the year 1822, an investigation of the orbit of the great comet of 1811. In 1823, he was made Director of the Observatory, which had been established a few years before, by the Emperor Alexander I., at Abo, in Finland. In consequence of a fire which broke and destroyed a great part of that town in the autumn of 1827, it was resolved to remove the University and all scientific institutions to Helsingfors. A new observatory was founded there, and equipped under the direction of Argelander, who took up his residence in it in 1834. On the establishment, by the Prussian Government, of the noble observatory at Bonn, its direction was offered to Argelander, who commenced his labours there in 1837, and continued

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them with the utmost assiduity till within a short time of his death, on the 17th inst.

Prof. Argelander's astronomical labours were principally in the field of fixed-star observing. In this they may be described as Herculean; his survey of the northern heavens including the observation in zones of more than *three hundred thousand stars*, the charting of which has been of the greatest service in many astronomical inquiries. Nor did he fail to compare many of his observations, being thereby led to several remarkable discoveries of proper motion and variability of light of certain stars. While in Finland, he made a determination of the motion of the solar system in space with results nearly the same as that of Sir William Herschel. His careful and comprehensive estimation, too, of the comparative magnitudes of all the stars visible to the naked eye should be mentioned (*Uranometria Nova*).

The Royal Astronomical Society of London marked their sense of the value of Prof. Argelander's sidereal labours by the award of their gold medal in February, 1863. His last observations, so far as we are aware, were of the bright comet of Coggia, in the summer of last year.

GEOLoGICAL NOTES.

MR. WM. M. FONTAINE has been studying the strata which pass south through Maryland into Virginia, his detailed examination being confined to the Blue Ridge, and to the parallel chain running some twenty miles east of it. Prof. H. D. Rogers, in his Reports on Pennsylvania, announced his opinion that the section lying along the lower Susquehanna, consisted of two unconformable strata, one of which is older than the Silurian—equivalent, possibly, to the Huronian of Canada,—and it is to a careful examination of this view of Prof. Rogers's that Mr. Fontaine has been devoting his attention. The first part of his memoir on the 'Geology of the Blue Ridge' appears in the last *American Journal of Science and Arts*.

The ancient lake basins of the Rocky Mountain region are being carefully examined by Prof. O. C. Marsh. He states that the deposits left in these old lakes show them to be of Eocene, Miocene, or Pliocene age, the Fauna of each formation being entirely distinct as well as quite different from existing species.

'A Geological Sketch of the State of Missouri,' illustrated by a map, has been published by Dr. George C. Swallow, late State geologist.

It is satisfactory to see that some observations made many years since by Mr. Wm. Jory Henwood, F.R.S., on the temperature of the granites and slates of Cornwall, have induced Prof. A. S. Herschel and Mr. G. A. Labour, of the Geological Survey, to make a series of similar observations on the thermal conductivity of certain rocks in the northern counties. Granite has been found to offer the least resistance to the passage of heat, and coal the greatest. Shale comes next below coal, and between these and basalt there is a wide difference.

It has long been a geological difficulty to explain the formation of the remarkable bank of pebbles which extends from the Isle of Portland to Abbotsbury, a distance of eleven miles, and is well known as the Chesil Bank. According to Sir John Coode, the shingle of this bank was probably derived from rocks on the Devonshire coast, and was propelled eastward by the action of wind-waves. Against this view may be mentioned the striking fact that the largest shingle occurs at the Portland end of the beach, or the more distant part from which it had travelled. Prof. Prestwich has recently suggested that the materials of the Chesil Bank may have been in large measure derived from the wreck of the old raised beach which has been discovered on the Bill of Portland. The growth of the Bank, by gradually damming in a portion of the old coast-line, appears to have given origin to the Fleet.

In studying the geological structure of Arthur's Seat, Edinburgh, Mr. J. W. Judd has been led to include all the volcanic series of this locality in the

Lower Carboniferous period, thus differing from most geologists, who maintain that the locality offers evidence of two distinct epochs of eruption, separated by a considerable geological interval.

In the last number of the *Journal of the Geological Society*, Mr. Allport describes the microscopic structure of many of the British carboniferous dolerites, and adduces reasons for sweeping from our petrological nomenclature such vague or unnecessary terms as melaphyre, aphanite, anamesite, diabase, and greenstone. His studies appear to show that the paleozoic augitic rocks are not essentially different from the corresponding eruptive rocks of tertiary age.

An address, delivered at the opening of the present session of the Geologists' Association, by Mr. Henry Woodward, as President, has recently been printed. This discourse is mainly devoted to a discussion of the various theories which have been advanced from time to time with the view of explaining the great changes of climate known to have taken place, especially with reference to the cause of the extreme climate in the glacial period. Great prominence is given to Mr. Belt's recent views, which refer this climate to a greatly-increased obliquity in the ecliptic.

SOCIETIES.

ROYAL.—Feb. 18.—Dr. Hooker, C.B., President, in the chair.—The Right Hon. Sir Stafford Northcote, Chancellor of the Exchequer, was elected a Fellow of the Society. The following papers were read: 'On the Nature and Physiological Action of the Crotalus Poison as compared with that of *Naja Tripudians*, and other Indian Venomous Snakes, &c.,' by Dr. Brunton and Dr. Fayrer, 'On the Number of Figures in the Reciprocal of each Prime Number between 30,000 and 40,000,' by Mr. W. Shanks.

GEOGRAPHICAL.—Feb. 22.—Major-General Sir H. C. Rawlinson, President, in the chair.—The paper read was 'Discoveries in Eastern New Guinea,' by Capt. J. Moresby. The following gentlemen were elected Fellows: Capt. W. S. Brooke, Capt. A. C. Walker, Capt. C. P. Wilson, Lieut. W. Rawson, Lieut. W. H. Smith, Lieut. J. E. Symons, Messrs. W. H. Bedbrook, G. Chater, jun., B. Colls, J. H. De Ricci, F. De Salis, J. Grant, H. Irving, E. W. Overbury, D. I. U. Robertson, G. G. S. Toler, J. Whyte, and E. Wynne.

NUMISMATIC.—Feb. 18.—J. Evans, Esq., President, in the chair.—Mr. H. V. Tebbs was elected a Member.—Mr. P. Gardner read a paper, in which he produced the evidence of several unpublished coins, to prove that the Empress Plautiana, supposed by numismatists to have been the wife of Pescennius Niger, has been needlessly interpolated into history. The writer proved that the coins which are supposed to establish her existence were really struck in honour of Plautilla, the first wife of Caracalla.—Mr. B. V. Head read a paper, by Mr. F. W. Madden, 'On Jewish Numismatics,' recording all the new discoveries in this branch, together with the rectifications and new attributions which have been made since the publication of his work, 'The History of Jewish Coinage and Money in the Old and New Testaments,' in 1864.—Mr. H. W. Henfrey read a paper, by himself, 'On the Naval Honorary Medals of the Commonwealth.'

ZOOLOGICAL.—Feb. 16.—G. Busk, Esq., V.P., in the chair.—The Secretary read a Report on the additions made to the Menagerie during January, and called particular attention to a Silver-backed Jackal (*Canis chama*, Smith) from Griqua-land; a Banded Cotinga (*Cotinga cincta*, Bodd.), from Bahia, believed to be the first example of any species of this magnificent group of birds that had reached Europe alive; a young Australian Cassowary (*Casuarius Australis*), from Northern Queensland; and he exhibited a drawing of a supposed new Rhinoceros, from the Terai of Bhotan, which had been forwarded to him from Calcutta, by Mr. W.

Jamrach, who had the animal there alive, and intended bringing it to England.—Mr. Sclater also exhibited and made remarks on a living specimen of the Peguan Tree Shrew (*Tupaia Peguana*), believed to be the first specimen of a living *Tupaia* of any species that had reached Europe.—Papers and letters were read: by Mr. A. H. Garrod on a point in the mechanism of the bird's wing, which renders it so specially adapted for flight; by Mr. Sclater, on the Cassowaries now living in the Society's Gardens, amongst which were representatives of five different species. One of them, from the South of New Guinea, was believed to be new to science, and proposed to be called *C. picticollis*. Mr. Sclater also gave a notice of a new *Cassowary* obtained in the Aroe Islands by Signor Beccari, and transmitted to the Museo Civico of Genoa, which he proposed to call *Casuarius Beccarii*; by Prof. Owen, 'On the Discovery of the Remains of various Species of *Dinornis* in the Province of Otago, New Zealand'; by Mr. E. R. Alston, 'On Anomalurus, its Structure and Position,' in which he came to the conclusion that this peculiar form of Rodents should be either referred to the Sciurine group of Rodents as a distinct subfamily, or placed next to it as a separate family, *Anomaluridae*; by Mr. H. E. Dresser, 'On the Nest and Eggs of *Hypoleia caligata*, and on the Egg of *Charadrius Asiaticus*, and made remarks on the latter species, and on *Charadrius veredus*; by Mr. R. Bowdler-Sharpe, 'On the Birds of Labuan,' in which was given an account of a collection made in that island by Mr. John Low.

ENTOMOLOGICAL.—Feb. 1.—Sir S. S. Saunders, President, in the chair.—Mr. C. Livingstone was elected an Ordinary Member, and M. Aug. Sallé, a Foreign Member.—Mr. Stevens exhibited a variety of *Noctua glareosa*, and Mr. Champion some specimens of *Amara continua*, a species recently detected in this country.—Mr. H. Druce exhibited a fine collection of *Rhopalacera*, recently received from Santarem.—The President exhibited a nest of *Polistes gallica*, taken on the Esplanade at Corfu, of which the cells were partly constructed with coloured paper taken from some play-bills posted in the vicinity, as alluded to in his Anniversary Address delivered at last meeting.—Mr. Smith remarked on *Colletes cunicularia* having been found a few years ago in the Isle of Wight and in Liverpool, and that, in 1873, he had transported some specimens from the latter locality to Shirley Common, and he had reason to believe that he had succeeded in establishing a colony there, as the insect had been taken near the spot in 1874 by Mr. D'Arcy Power.—A paper was communicated by Mr. A. G. Butler, 'On the Rhopalocera of Australia'—A paper was read by Mr. W. A. Lewis, 'On Entomological Nomenclature and the Rule of Priority'—The President nominated Messrs. Dunning, Pascoe, and Weir as Vice-Presidents for the ensuing year.

Feb. 15.—Sir S. S. Saunders, President, in the chair.—Mr. F. H. Ward was elected an Ordinary Member.—Mr. Phipson exhibited a singular variety of *Strenia clathrata* from Basingstoke, the wings being nearly unicolorous.—Mr. F. Smith exhibited a second collection of *Hymenoptera* from Mr. Rothney, of Calcutta, containing 1,573 specimens, all in the finest condition. There were, probably, not more than twenty-five undescribed species, but from twenty to thirty species (which were hitherto represented in the British Museum by only one sex) were represented in the collection by the other sex.—Mr. Verrall exhibited some living fleas taken two days previously from inside the ears of a rabbit, near Lewes. They were gregarious in this situation, and in such a position that the animal was unable to dislodge them by scratching. He alluded to a communication made to him by Mr. M'Lachlan, regarding a species from Ceylon, which had been gregariously collected in a very limited space on the neck of a fowl, and which had been exhibited at a recent meeting of the Microscopical Society. They were affixed to the skin of the fowl by the proboscis, so that only the tails were outwards. Mr. Cole said

he had found fleas in a hedgehog, and Mr. W. A. Lewis had observed a species on a marmot in Switzerland.—Mr. Dunning called attention to a recent extract from a French paper, in which it was stated that a paint could be manufactured from cockchafer.—The Rev. R. P. Murray stated that Mr. Edwards, of Virginia, was desirous of obtaining pupae of *Pieris napi*.

CHEMICAL.—*Feb. 18.*—Prof. Odling, President, in the chair.—Prof. C. Maxwell delivered his lecture, 'On the Dynamical Evidence of the Molecular Constitution of Bodies.' The lecturer, after some preliminary remarks, proceeded to discuss the dynamical method of studying a system of molecules, with especial reference to that elaborated by Clausius, showing how it would explain the variations from Boyle's law observed in dense gases. He then deduced from the kinetic theory that the number of molecules in a unit of volume of two gases must be the same which coincides with Gay Lussac's law of equivalent volumes. The difficulties which at present had beset the atomic structure of the molecule were then stated, as also those connected with the transparency of gases and their electric phenomena.

METEOROLOGICAL.—*Feb. 17.*—Dr. R. J. Mann, President, in the chair.—Mr. W. Arnold, Mr. H. Davis, Dr. J. M. Suter, Dr. G. S. Thomson, Dr. J. B. Watson, and Prof. F. Van Ryselberghe were elected Fellows.—The following communications were read: 'Report of the Conference on the Registration of Phenomena' on the Registration of Phenomena. The Council, during last session, resolved that it was expedient that observations of natural phenomena connected with the return of the seasons, as well as such other branches of physical inquiry as tend to establish a connexion between meteorological agencies and the development of vegetable life, should be organized on a more systematic and scientific basis than heretofore. Application was therefore made to other Societies interested in the matter to nominate delegates to form a committee for the purpose of drafting complete instructions, and organizing in an efficient manner this branch of investigation. Delegates were appointed by the Royal Agricultural, Royal Horticultural, Royal Botanic, Royal Dublin, Marlborough College, Natural History, and the Meteorological Societies. Meetings of this joint committee have been held, when the subject was fully discussed, and Reports, prepared by the Rev. T. A. Preston and Prof. T. Dyer on Plants, Mr. M'Lachlan on Insects, and Prof. A. Newton on Birds, adopted.—'On the Weather of Thirteen Summers,' by Mr. R. Strachan. This paper is in continuation of others read before the Society on the different seasons of the year.—'On a Universal System of Meteorography,' by Prof. F. Van Ryselberghe. This paper gives a description of a recording apparatus, by means of which the indications of a great number of meteorological instruments of any kind can be registered, whether they are placed near to or far from it, so that simultaneous readings of several instruments at different stations can be recorded at a central observatory. The chief feature in this recorder is that it engraves automatically on metal the different curves, thus furnishing a plate, graduated by the instrument itself, from which as many copies as may be desired can be struck off. Another feature is that a single burin, put in motion by a simple electro-magnet, can engrave successively, on the same metallic plate, the elements of all the curves.

PHILOLOGICAL.—*Feb. 19.*—Rev. Dr. R. Morris, President, in the chair.—The papers read were:—'A Memoir of Observations made between the Years 1863 and 1873, on the Attack made by the Individual on Spoken Language, and a Proposal to apply the Method of Direct Experiment in Philological Science,' by Mr. J. M. Menzies, giving the changes made by five young children in our standard words, as *rah* for *hand*, &c.,—'On the Dialectal Characteristics of the Anglo-Saxon *Rushworth Gloss* of the Latin Gospels,' by Dr. J. A. H. Murray, showing, by a large number of

instances, that the dialect was most probably North Midland, about Derbyshire; and that, on the one hand, it contained some older forms than those of the West-Saxon, it had, on the other hand, some later and more degraded forms.

SOCIETY OF ARTS.—*Feb. 19.*—Prof. Odling in the chair.—The paper read was 'On Air and Ventilation,' by Mr. W. N. Hartley.

Feb. 23.—Col. Harley in the chair.—The paper read was 'On the Social and Domestic Slavery of Western Africa, and its Evil Influence upon Commercial Progress,' by Mr. T. J. Hutchinson.

Feb. 24.—Sir J. Heron Maxwell in the chair.—Fourteen new Members were proposed for election.—The discussion on Capt. B. Pim's paper 'On the Mercantile Marine of Great Britain' was continued.

INSTITUTION OF CIVIL ENGINEERS.—*Feb. 23.*—Mr. T. E. Harrison, President, in the chair.—The following papers were read: 'On the Working of Railways,' by Mr. G. Findlay,—"On Sorting Railway Trains by Gravitation," by Mr. W. Cudworth, and 'On Railway Statistics, 1873-4,' by Mr. J. T. Harrison.

MEETINGS FOR THE ENSUING WEEK.

MON. Royal Institution, 2.—General Monthly.
—Musical Association, 4.—'Musical Nomenclature,' Mr. J. H. Hobson.
—London Institution, 5.—'The Vicinities of Commerce between Western Asia and Eastern Africa,' Sir Bartle Frere.
—Entomological, 7.
—Society of Engineers, 7.—'Construction of Modern Piers,' Mr. J. W. Wilson, jun.
—Woolwich Scientific, 8.—'Chronology of Recent Geology,' Mr. S. H. Patterson.
—British Architects, 8.—'Award of Medals and Prizes.
—Royal Academy, 8.—'Architecture,' Mr. E. M. Barry.
—Society of Arts, 8.—'Material, Construction, Form, and Principles of Tools and Contrivances used in Handicraft,' Mr. J. R. Green.
—Surveyors, 8.—'Rating of Country Mansions,' Mr. E. Ryde.
—Improvement of the Dwellings of the Working Classes,' Mr. J. R. Bonny.
—United Service Institution, 8.—'Military and Refugee Harbour on our own and on Neighbouring Coasts, and on such as it may seem desirable for this Country to Construct,' Sir J. Coode.

TUES. Royal Institution, 8.—'Animal Locomotion,' Mr. A. H. Garrod.
—Civil Engineers, 8.—'The Working, Sorting Sidings, and Standardisation of Coal,' by Mr. J. H. Hobson; paper by Messrs. Findlay, Cudworth, and J. T. Harrison.
—Biblical Archaeology, 8.—'Chamber of the Cow in the Tomb of Seti I., at the Biban el Moluk, Thebes,' Prof. R. H. Millar; 'Supposed Karai Tombstone in the British Museum,' Rev. Dr. L. Loewe; 'Inscribed Tablet in the Sepulchre of Antinea II., in the Valley of El Assasif, at Thebes,' Dr. S. Birch.
—Zoological, 8.—'Notes on *Falco sparverius*, Aud., *Falco saurus*, Forster, and *Falco sparverius*, Forst.,' Mr. H. H. Dresser; 'Monographic List of the Coleoptera of the Genus *Platynus*,' Mr. J. B. Benthall; 'Notes on some rarer Species of *Anatis* and of other Birds,' Mr. A. H. Garrod.
—Society of Arts, 8.—'Capt. Pim's Reply to the Discussion on his paper 'On the Mercantile Marine of Great Britain.'

WED. Microscopical, 8.

THURS. Royal Institution, 8.—'Subjects connected with Electricity.'

FRI. London Institution, 7.—'The Forthcoming Arctic Expedition,' Mr. Clements R. Markham.
—Linnean, 8.—'Structure of the Seed in Cyads,' Prof. Dyer.
—Chemical, 8.—'Dissociation of Nitric Acid,' Messrs. P. Braham and J. J. Gashouse; 'Some Constituents of the Brain,' Dr. Thomas H. G. H. Hypochlorite from Bleaching Powder,' Mr. C. Kingzett; 'Simple Method of Determining Iron,' Mr. W. N. Hartley.
—Antiquaries, 8.
—Royal, 8.
—Philological, 8.—'Classification of the English Dialects,' Mr. J. Ellis.

SAT. Royal Institution, 9.—'Dissipation of Energy,' Lord Rayleigh.
—Royal Institution, 9.—'General Features of the History of Science,' Prof. W. K. Clifford.

Science Gossip.

MR. A. R. WALLACE has in the press a work on the 'Geographical Distribution of Animals,' to be illustrated with elaborate maps and woodcuts of animals. It will be published by Messrs. Macmillan. The same firm have in the press, 'A Course of Practical Instruction in Elementary Biology,' by Prof. Huxley, assisted by Mr. H. N. Martin, of Christ's College, Cambridge.

This woman question is forcing its way in the scientific world. The Statistical Section of the British Association has been, for some time, greatly under the influence of the supporters of woman's rights. On the other hand, when the old Ethnological Society was fused into the Anthropological Institute, ladies ceased to be invited to its meetings, but now it is intimated that ladies will be admitted not only as visitors, but also as members. Occasional extra meetings have been held of a more public character, at which ladies have formed a majority of the audience. It may be regarded as not unlikely that some of the ordinary meetings will be reserved for special discussions. The Statistical Society already admits

lady visitors. One visible result of the lady movement is that the seats to which Fellows have hitherto been condemned are found too narrow, and have to be set further apart. This may lead to the construction of larger meeting-rooms or to the reduction of the audiences.

PROF. ALLEYNE NICHOLSON, of the College of Physical Science in Newcastle-upon-Tyne, has been offered by the Marquis of Ailes, and has accepted, the Chair of Natural History in the University of St. Andrews. The University authorities have expressed their approval of the appointment.

It now appears that Encke's comet was detected in America before being found by M. Stéphan at Marseilles, as reported in the *Athenæum* last week. Prof. Holden observed it at Washington, between six and seven o'clock on the evening of January 26. It was then, however, "extremely faint, and barely to be seen with the twenty-six-inch refractor." This was one day before it was first seen in Europe.

The Faraday lecture, 'On Liebig's Contributions to Experimental Chemistry,' will be delivered at the Chemical Society, on March 18, by Dr. A. W. Hofmann.

The new bore-hole for the Sub-Wealden Exploration was commenced on the 11th inst., and a depth of 40 feet was attained in the first five days.

THE Académie des Sciences, at the Séance of the 15th of February, was authorized by a decree to accept the legacy of M. Claude Gay, a deceased member of the Botanical Section, for the foundation of a prize for Physical Geography, of the value of 2,500 francs.

DR. RUDOLPH VON CARNALL, the President of the Schlesischen Gesellschaft für Vaterländische Cultur, died at Breslau, on the 17th of last November. From an obituary notice in the last number of the *Neues Jahrbuch* we learn that he was born at Glatz, February 9, 1804. He entered the State service in the Bergamt, at Tarnowitz, in 1830, and was made Oberbergamt-Assessor at Bonn in 1847. The following year he was appointed Director of the Gewerbe-Akademie in Berlin, and in 1856 he removed to Breslau, as Bergauptmann. Among Von Carnall's scientific works may be mentioned his geological map of Upper Silesia.

DR. J. EMERSON REYNOLDS has been appointed to the University Professorship of Chemistry in Trinity College, Dublin.

THE Cotteswold Naturalists' Field Club has recently issued a number of its *Proceedings*, which contains two annual addresses, delivered in 1873 and 1874, by the President, Sir W. Vernon Guise. Among the papers in this number we may refer to one, by Mr. W. C. Lucy, which gives an interesting description of a submerged forest in the estuary of the Severn.

MR. AD. CARNOT communicates to the *Annales de Chimie et de Physique* an important mineralogical paper 'Upon the Discovery of a Deposit of Bismuth in France, and some other Minerals found in this Deposit.' The other minerals discovered in the "affleurements de filon" being wolfram, molybdenum, lead, and pyritic ores in abundance.

The practice of giving weight to cotton fabrics by means of China clay is tolerably well known. M. J. Person, in Dr. Quesnay's *Moniteur Scientifique*, has a paper 'On Certain Properties of Weighted Silks,' in which he states, that an increase of weight is produced in silks by treatment with salts of iron and astringents, with salts of tin and cyanides; this factitious increase of weight being carried to the extent of from 100 to 300 per cent. It cannot be too widely known that by this adulteration silk is rendered very inflammable, burning like tinder if touched with flame, and that, under certain circumstances, it becomes spontaneously inflammable. Let us hope that this adulteration is confined to French silks.

THE President of the Franklin Institute reports the discovery of mica in considerable quantities, and of good quality, on the coast of Labrador.

FINE ARTS

WILL CLOSE, on SATURDAY NEXT, March 6 — ROYAL ACADEMY OF ARTS, Burlington House, — OPEN from Nine till Dusk, the EXHIBITION of WORKS OF OLD MASTERS, & CEASED MASTERS of the ENGLISH SCHOOL. — Admission, One Shilling. Catalogue, Sixpence; ditto bound, with pencil, One Shilling.

INSTITUTE of PAINTERS in WATER COLOURS. — The NINTH WINTER EXHIBITION WILL CLOSE on SATURDAY, March 12. Open from Ten to Six. — Admission, 1s. Catalogue, 6d. — Gallery, 5s. Pall Mall. H. F. PHILLIPS, Secretary.

DUDLEY GALLERY, Egyptian Hall, Piccadilly. — GENERAL EXHIBITION of WATER-COLOUR DRAWINGS. — The ELEVENTH ANNUAL EXHIBITION OPEN DAILY, from Ten till Six. — Admission, 1s. Catalogue, 6d. — GEORGE L. HALL, Hon. Sec.

THE PAUL MALL GALLERY, 45, Pall Mall, is NOW OPEN, from Ten till Dusk, with an EXHIBITION of the WORKS of JOHN LINNELL, Sen.; comprising a large number of his best Pictures, and including all the important Pictures just completed for this Exhibition. — Admission, 1s. Catalogue, 1s.

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING the PRETORIUM,' with 'Dream of Pilate's Wife,' 'La Vigne,' 'Christian Crusaders,' &c., at the DORÉ GALLERY, 25, New Bond Street. Ten to Six. — 1s. — Brilliantly lighted at dusk and on dull days.

Galerie Durand-Ruel, *Recueil d'Estampes gravées à l'Eau-forte*. Préface par Armand Silvestre. (London, Paris, and Brussels, Durand-Ruel.)

It was a capital idea to prepare a large number of good artistic etchings representing more or less excellent paintings by artists of ability, many of whom enjoy a great reputation and possess high genius. M. Durand-Ruel, the well-known expert, has carried out this notion with perfect success, thanks to the skill of numerous engravers, who have produced in the series of *fasciculi* before us as many as two hundred sketches on copper, of nearly uniform size and quality, recording the leading characteristics of pictures which have, at one time or other, passed through the hands of the accomplished publisher, and remained in his possession until they were received into the collections of wealthy amateurs of art. M. Silvestre's "Préface" is a highly appreciative essay on the general characteristics and chief aims of some of the leading members of the modern French school of painting, including MM. Corot, Delacroix, Ingres, Millet, J. Dupré, Diaz, Courbet, Manet, &c. The etchings comprise admirable memoranda, such as first-rate French engravers never fail to make with consummate tact and taste, seizing with perfect success the leading motive of each picture, its design, chiaroscuro, composition, and dominant motive. In so large a number of illustrations we have the amplest means for forming an opinion of the several qualities of the masterpieces in question, and thus learning, so far as we can from engravings, the actual state of more than one phase of art in France. The book is still in progress, and will supply an invaluable series of records. The works include M. Bonvin's 'Intérieur de Couvent,' engraved by M. Rajon with characteristic spirit and force; Louis David's 'La Mort de Marat,' by M. C. Courtry, an outline, or little more, of one of the most intensely dramatic works of its class, showing the victim of Charlotte Corday dead in his bath, pen and paper on a table at his side; Troyon's fine and solemn 'Pâture, Effet de Soleil,' by M. Delaunay; Delacroix's 'Les Convulsionnaires de Tanger,' by M. Laguillermie, the frantic dance which, as here depicted, moved French art to the centre—a wonderful design in its way; M. Millet's intensely pathetic 'L'Angelus,' by M. Martinez; the field-labourers stopping in their toil to pray at the sound of the bell, spreading far over the level landscape; Decamps' 'La Bûcheronne,' by M. Le Rat, the melancholy picture of an old woman gossiping with a child in a wood, companion to a more celebrated painting, which is also shown here; T. Rousseau's 'Le Carrefour de la Reine Blanche,' by M. Brunet-Débaines, almost the finest production of one of the most masterly landscapists of our time; M. Millet's 'La Mort et le Bûcheron,' by M. Hédon, a grim, romantic fable. The sketch of Prudhon's 'Le Triomphe de Bonaparte,' by M. Flamang, has an interest peculiar to itself, and it is one of the best examples of the refined classicism of the great French decorative painter.

We cannot now dwell at length upon the wealth of mental power and fancy shown in

this large collection of memoranda of modern designs. Let it suffice, then, that we call attention to the fact that this supremely interesting publication puts before us, many beautiful examples of the skill of MM. A. Stevens, G. Michel, in the admirable 'La Chaumiére du Coteau'; Fantin-Latour, Ribot, 'Le Philosophe'; H. Lévy, in 'Héroïade'; Delacroix, in 'Les Deux Foscari'; Corot, in numerous examples; Millet, in the 'Gelée Blanche,' a noble frost-piece; Cabanel, in 'Jeune Fille appuyée contre un Arbre'; Goya, in the fine 'Charlotte Corday'; Manet, Diaz, Héreau, Van Marke, Thirion, and others. The above artists supply the staple of this collection; so that, while we feel that the French school of this day is not represented by examples by several of its most famous professors, more than enough matter is given to show the genius of those eminent men whom we have named. Doubtless, as the publication is continued, specimens of classes of art even more various than those which are already given to us will be added to M. Durand-Ruel's series. At any rate, even now this is a most valuable collection, which cannot fail to charm students, and will be in many ways useful to amateurs. We recommend the work heartily to both, and wish the publisher all possible success in his bold venture.

M. COROT.

BRIEF notices in these columns have prepared our readers for the death of M. Corot. Two great French painters have departed from among us within a few weeks. After Millet, we have lost Corot. The one was, in some respects, the complement in art of the other, and it is certain that neither of them would have been possible in any other century than that which is rapidly passing away. They were both poets of a high class, contemplating Nature under a peculiar inspiration, and yet from nearly opposite points of view. For all this it is difficult to conceive that the same country produced in the same century two such artists as these, and Ingres, to say nothing of MM. A. Stevens, Meissonier, Gérôme, and others. Probably the most distinctly original of them all was he who died just before midnight on Monday last.

We consider Corot to have been the most original of French painters since Decamps, and, in some respects, the equal of that magnificent master, but, of course, not so variously endowed nor so powerful. Corot's art reflected nothing that had gone before, either as regards technical development or pathos; neither in fancy nor style was there anything in his pictures which one could refer to those of another. Confining the remark to paintings of the class associated with his name during the last fifteen years, that is to say, within the period since popular fame was thrust upon him, Corot displayed not only an idiosyncrasy at once novel and powerful, but his career afforded most perfect modern illustration of the difference which exists between style and manner,—a difference so enormously important in critical eyes. Within a comparatively narrow range of art and motive,—indeed, so narrow a one, that most men thus confined would have sunk into the weakest self-repetitions,—Corot exhibited the most unbound wealth of resource and the richest vein of fancy. It seemed to students that he never could repeat himself; and yet to hasty eyes his works are so much alike, that probably not half the persons who took slight note of what they saw could discriminate between the paintings severally, still less could they classify them. Those silvery evenings, with the new moon hanging in the scarce clad branches of the elms, while tender shadows trembled on the sward, and nymphs and satyrs danced, as one saw, to

— ditties of no tune,

were not very different from faintly roseate dawns in which smooth lakes glimmer, and the reflections of the trees grow less mysterious while they darken. We noticed at the last *Salon*, a full moonlit scene, with a narrow river running between densely wooded banks, and forming a

vista where the sheen of the moon shone as the waters rippled where a boat had passed from bank to bank. It was magical, wonderful, beautiful beyond measure; but in its style absolutely identical with a picture that we remember of a warm autumn noon, and some women trudging, with their burdens, along a sun-flecked country road. Yet what a world of difference exists between the seemingly similar paintings! In that difference, marking, as it did, the distinction between a master and a mannerist, lay the strength of Corot's appeal to us from a high technical point of view.

He was a landscape painter with the powers of sentiment which are proper to poets. Every touch of his work had a meaning, and seemed like the revelation of a charm. A fine and learned draughtsman, whose exquisite skill in drawing it was customary to ignore because it was rarely subtle, he was a fine colourist in the most delicate sense of the term, and his works are so tender and simple, or so noble and precious, that critics have been at a loss how to compare his art with the labour of others. We cannot consider that a fortunate phrase which has styled Corot as the *Theocritus* of landscape painting.

As usual with artists, the events of Corot's life are best defined by the titles and dates of his paintings. Born in Paris, July, 1796, he was the child of a marriage between a man in humble life, an *employé*, as the French writers vaguely state, and a milliner; he received a very modest education, so far as school-teaching went, and was, when quite a lad, placed in the shop of a draper in the Rue St. Honoré. Almost in his childhood he showed a marked feeling for and considerable power in art-studies; but in striving to exercise his natural gifts, Corot encountered the steady opposition of his father, who strove to keep his son in the safe path of trade. Nevertheless, our subject contrived to free himself at last; but it was not until his twenty-eighth year was drawing to a close that he entered the *atelier* of Michallon, after whose death he became a pupil of V. Bertin. His first appearance at the *Salon* of 1827 was by means of 'Vue prise à Narni,' and 'La Campagne de Rome,' these works being the earliest fruits of a journey in Italy. To these, and under a like inspiration, succeeded 'Vue d'Italie' (1834); 'Souvenir des Environs de Florence' (1839); 'La Danse des Nymphes,' 'Le Christ au Jardin des Oliviers' (1849); 'Soleil couchant dans le Tyrol' (1850); 'Souvenir de Marcoussy,' 'Effet de Matin,' 'Soirée' (1855); 'L'Incendie de Sodome,' 'Nymphe jouant avec un Amour,' 'Le Concert,' 'Soleil couchant' (1857); 'Dante et Virgile'—a picture recently re-exhibited at the gallery of the Society of French Artists in Old Bond Street,—'Macbeth,' 'Idylle,' 'Tyrol Italien,' 'Études à Ville d'Avray' (1859); 'Soleil levant,' 'Orphée,' 'Le Lac,' 'Souvenir d'Italie,' 'Le Repos' (1861); 'Étude à Méry' (1863); 'Souvenir de Marie-Fontaine,' 'Coup de Vent' (1864); 'Le Matin,' 'Souvenir des Environs du Lac de Nemi' (1865); 'Le Soir,' 'La Solitude' (1866); 'St. Sébastien,' 'Les Ruines du Château de Pierrefonds' (1867); 'Un Matin à Ville d'Avray' (1868). Corot's pictures produced after this date have been duly described in our reviews of the *Salons* of successive years. In speaking of these latter examples, and with others which have, from time to time, been shown in London, we have endeavoured to do justice to the rare merits and the peculiar genius of the artist.

We may conclude this brief memoir with a notice of such of the habits of the man as are characteristic of his temperament and his art. He was of a larger make than most Frenchmen, of a florid complexion, browned in the sun and winds of the fields and river-sides, his true studios. Of late his abundant, uncombed hair was "arranged by the breezes." It was often noticed that he looked quite as much like a farmer as an artist; but when you studied his features, the signs of a peculiar genius were to be detected in his animated expression, his fine, straight nose, and large, square forehead, his brilliant and yet steadfast eyes, and lips of the

sensitive order, not big, but full and rich in vitality. He was by nature frank and energetic, and his frankness frequently rose to gaiety, so that he was one of the most genial of men. Clever with his pencil, he would take out a sketch-book and put on his spectacles, even in the theatre, in order to seize a likeness of some figure or face which attracted him; and, while thus engaged, he would often seem to look cautiously about him, to see if his proceedings were observed, and then continue his work. At home he was full of fun,—fond of singing snatches of songs, of humming bits of tunes which were picked up at the theatre. He would sing before he began to paint early in the morning, for, like most Frenchmen and artists, he was an early riser. These tunes and these snatches of song were to be heard from behind the easel while he painted steadily on during the day, and his working-day was often a long one. He frequently ended them with visits to the theatre, for, Parisian-like, the stage was his delight. Seated before the scene, the great painter entered into the performance with the zest of a boy, and applauded freely anything that pleased him.

Fortune was tardy in reaching the doors of Corot, for, although he received many professional honours, he had, as all original artists must, to form his public, and it was not till the last decade of his labours that he could be described as a wealthy man. At last money "rolled in on him," and pictures which were formerly sold for twenty or thirty pounds a piece realized comparatively enormous sums. Kindly and, within his means, liberal even in his earlier days, Corot became generous when his wealth increased. Hard-pressed students and neighbours were often at the door of his modest home in the Faubourg Poissonnière, or at the entrance of his *atelier* in the Rue Paradis Poissonnière; there they brought their tales of trouble, and the painter was hardly ever known to refuse aid. "Well, I can't enter into the details," he was wont to say, in his rough and hearty fashion; "but here is such and such a sum; pay your debt, but mind you do not say where you got the money." Last week we recorded the last generous act of the great artist, a gift to Madame Millet, supplementing the donation of the State to that lady. No wonder that he was known as "Le Père Corot," in affectionate and kindly homage to the man and the painter whom everybody loved. Of a most genial nature, Corot retained his professional ardour even in the latest years of his long life.

The homage rendered by the weaker brethren often took the form of imitation of Corot's art; and the *Salon* is by no means free from copies of his style, and well-meant mockeries of his motives in painting. Corot's practice was to pass much of the summer seasons in the fields, making studies from Nature, which he employed during the winter and in his Parisian *atelier*, while by their means elaborating his ideas; for he was an idyllist of the purest order: his landscapes were thoughts, and his art was instinct with fancy of a classic strain. He was accustomed to have many works in hand, and to apply himself to each of them in turn, as the feeling which inspired the one or the other became dominant in his mind. Accordingly, some of his productions were on the easel for considerable periods. He would never part with an example before he was satisfied that he could not improve it; and his retentive mind enabled him to impart that masterly charm to each production which artists honour under the name of spontaneity.

It is recorded that Corot dispensed more than 50,000 francs in private benevolence during the siege of Paris. His professional distinctions were obtained in the following order: A second-class medal in 1833; two first-class medals in 1848 and 1855 respectively; a first-class medal at the Exposition Universelle of 1867; the Legion of Honour in 1846; he attained the grade of Officer of this Legion, June 29, 1867. A few weeks since we recorded the presentation to Corot of a gold medal, subscribed for by artists, and specially struck in his honour. Two of his masterpieces, which Corot refused to sell, have been bequeathed

to the Louvre. These are 'Dante' and 'Agar au Désert.'

A LINTEL FROM NINEVEH.

Feb. 23, 1875.

I HAVE seen with interest the letter of Mr. Fergusson in the *Athenæum*, No. 2468, on the subject of the lintel which I brought from Nineveh.

I do not doubt that similar figures of dragons are found on the other monuments mentioned by Mr. Fergusson, and the points of resemblance which he has pointed out I consider interesting and valuable. There is no great improbability in the opinion that a lintel of later date may have been deposited in the palace of Sennacherib, for, from the condition, arrangement, and character of the objects found in the palace, I came to the conclusion (as I state in my book) that the whole of it had been excavated at some former period, probably by people in search of treasures.

I gather, however, from Mr. Fergusson's letter the impression that he considers the lintel could not be Assyrian because the dragons on it have long necks, and he believes that long-necked dragons were "lineal descendants" of the Assyrian dragons, and only developed their long necks many centuries after the Assyrian period, and he says, "any architectural Darwin might predicate within certain limits how many centuries must have elapsed before the older developed into the more modern varieties."

In answer to this I can only say, unfortunately for the supposed "architectural Darwin," there is in the British Museum a dragon with wings and a long neck, sculptured on a monument of Assurnazirpal, two centuries before the time of Sennacherib, in whose palace I found the lintel. With regard to the question of how the lintel got into the position in which I found it, I can add nothing to what I have said in my book.

GEORGE SMITH.

FORGED PICTURES.

I HAVE failed in discovering the perpetrators of the Linnell forgeries, but have ascertained that all the known copies were bought from one "firm." Anxious to put the public on their guard, I rushed into print with such information as I then possessed, and impelled only by the desire to lose no time in sounding the note of warning.

I inadvertently erred respecting the copy of the 'Mountain Shepherds.' The spurious picture is not in circulation. The copy of the 'Timber Waggon' has been traced. It was (after a fruitless effort to sell it for 1,000^l) to one who had already been victimized) submitted to auction without attracting a bidder, and sold afterwards for 400^l. to one who believed that an important "Linnell" could be bought for that sum.

The genuine picture of the 'Piping Shepherd' belongs to Mr. James Lund, of Malsis Hall, near Leeds, as admitted by Mr. Linnell, thus reversing his former decision. While writing to you (December 23), the copy (then supposed to be the only one) of the 'Piping Shepherd,' which was sold in Glasgow for 800^l, was brought to me, and at once condemned. After Mr. Linnell had confirmed this opinion of mine, the picture was left in my care. Almost immediately came the gentleman who had been previously indicated to me by Mr. Linnell as the possessor of the original, bringing his picture, which he required me to acknowledge as that which, two years previously, had passed through my hands. I expressed considerable hesitation as to its being the same, but I felt the inconsistency of exhibiting doubts as to the authenticity of a work which had been acknowledged as genuine by the painter, and there appeared scarcely time to produce the copy, then believed to be the only one; so I felt it must really be my old friend, and admitted it, but with the remark that I had never thought it was so bad. On the following day it was placed by the side of the one from Glasgow, and the difference between the two appeared as great as should exist between an original work and its copy. We were next startled by another 'Piping Shepherd,' from Yorkshire (Mr. Lund's

picture). A moment's glance was sufficient: here was the real Simon Pure, and I feel it my duty at once to make this fact known.

In a recent conversation with Mr. Linnell, I ascertained that when the picture, first reported to me to be the original 'Piping Shepherd,' was submitted to him, he had considerable doubts about it, and at first absolutely pronounced it a copy. It must be remembered that at this time he had heard nothing of the recently discovered forgeries, and he had never before seen a copy which did not instantly betray itself. He remembered that his picture was a careless production, so, giving the owner (who was earnest in persuasion) the benefit of the doubt, he took up his brush, laid on a touch or two, and passed it, with the remark that he supposed it was a bad picture of his.

Something should be done to stop this traffic in spurious pictures. A man may not forge another's signature to a document; but in *Fitzpatrick v. Class*, where the plaintiff sued the defendant for the price of a spurious picture (a copy of one of Mr. Linnell's), it was held that the signature was an integral part of the picture, and, being copied in oil with the rest of the work, was no more to be impugned than any other imitative touch; but it was admitted that if the signature had been forged in ink on the canvas the act would have been criminal!

EDWARD FOX WHITE.

** We have been obliged, from want of room, to abridge Mr. White's letter, and cannot insert any more communications on this subject.

FORTUNY'S STUDIO.

THE studio of the late Señor Mariano Fortuny—"li joli Fortuny," as he was called by his Roman friends—has recently been opened for inspection at the Villa Riganti, in Rome, where the young artist resided. Everybody was curious to view for the last time the chamber where the distinguished Spaniard wrought such wonders with the brush, and from morning till evening the spacious *atelier* of the Villa Riganti was crowded with visitors, among whom were diplomats and officers of distinction, authors, journalists and artists of almost every nationality.

A kind of corridor or passage artistically embellished, and a staircase hung with ivy, led to the enormous studio where, during the last few years of his life, Fortuny had been in the habit of working every day for at least fourteen hours out of the twenty-four. The artist was overwhelmed with patronage, and had enough commissions to occupy his time for many years to come. Alas! these years were never to come for the gifted painter to enjoy.

The studio appeared in that magnificent disorder peculiar to some artists of reputation and pecuniary means. Numbers of water-colour drawings, remarkable for their good drawing and careful finish, still remained on the walls, together with several unfinished sketches, and the cartoon for Fortuny's largest and most important work, 'The Battle of Tetuan.' After contemplating the vigour, dash and breadth exhibited in this design, one could hardly believe that the same hand had also painted such delicately-touched works as the 'Marriage in the Cathedral of Madrid' and the 'Arcadi.' It was as difficult to realize this as it would be to imagine a Leonardo da Vinci or a Michael Angelo with the qualities of a Teniers or a Wilkie. In a corner near the studio door hung a portrait of D'Epinay, the sculptor, done in pen-and-ink upon a rough fragment of paper; and in an opposite corner stood a bust of Fortuny, which, with the exception of some photographs of the artist, is the only portrait of him that remains.

Fortuny had collected a vast number of art-treasures, chiefly for use in picture-making, and his studio was a perfect Wardour Street shop of valuable tapestries, rare china and glass, arms, armour, and rich draperies. One very remarkable object in this small museum of curiosities was a strangely-fashioned rapier, the blade of which was of Damascus steel, and the hilt of steel and ivory.

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This Toledo weapon was designed and entirely made by Fortuny himself, who occasionally practised the difficult art in which Benvenuto Cellini excelled. What might the young Spaniard not have achieved if he had but been spared to his friends and to the Art-world!

WALTER GOODMAN.

** We believe this interior was represented by one of Fortuny's *entourage* in a picture which attracted some attention at a recent *Salon*. Of course, our Correspondent is not responsible for the "gossip" that Fortuny worked "every day" fourteen hours, or anything like so long.

SALES.

THE under-mentioned pictures were sold, for francs, at the Hôtel Drouot, Paris, on the 4th and 5th instant:—Chintreuil, *Les Fonds d'Igny*, au Printemps, 4,000; *Les Vapeurs de Soir*, 4,900; *Le Soleil boit la Rosée du Matin*, 5,600; *La Route Blanche*, 4,680; *Les Champs aux Premières Clartés*, 9,800. Total of the sale, 139,000 francs. On the same day, the collections of M. le Baron Thibon were disposed of, comprising, by Boucher, *Amours s'exerçant à tirer de l'Arc*, *les Amours endormis*, 14,600; *Trois Amours jouant sur des Nuages*, 4,100;—*De Heem*, *Fruits*, *Jambon*, et *Vases d'Argent*, 3,500. Sculptures: *Terra-cottas* by Clodion, *Grand et beau Groupe*, se composant de *Trois Nymphes Debout*, 14,100; *Bacchante, Nue et Couchée*, tenant une Coupe et latinant un *Enfant Bacchant couché près d'elle*, 10,500; *Une Bacchante Nue et Couchée*, tenant un *Enfant dans ses Bras*, reçoit le *Jus d'un Grappe de Rasin qu'un Suivant de Bacchus presse au-dessus de ses Lèvres*, 6,100.

Messrs. Christie, Manson & Woods sold, for pounds, the following works of art, on the 19th instant:—Drawings: Blarenbergh, *The Battle of Fontenoy*, 27;—C. Verschuur, *Interior of a Stable*, 70. Pictures: *Saint Aubin, Le Bal du Mai*, 63;—Lagilliére, *Portrait of the Duchesse du Maine as Diana*, 27. Engravings: Walker, *Miss Woodley*, after Romney, 28;—T. Watson, *Lady Bampfylde*, proof after Reynolds, 105;—Smith, *Mrs. Carnac*, after Reynolds, 27;—Lady Catherine Pelham Clinton feeding Chickens, proof (same), 50;—Dickinson, *Viscountess Crosbie*, proof, with arms, after Reynolds, 42;—T. Watson, *Lady Stanhope*, after Reynolds, 27;—V. Green, *Viscountess Townshend*, proof, 37.

The same auctioneers sold, on the 20th inst., the under-mentioned:—Pictures: W. Gale, *Even-song*, 27;—H. T. Marks, *Fish out of Water*, 26;—Stothard, *Scene from 'Love's Labour Lost'*, 42;—A. Egg, *The Opera-Box*, 31;—H. Moore, *Bright Weather after a Gale*, 51;—S. Cooper, *A Landscape, with cattle*, 85; *The Plains of Waterloo*, 43;—A. Solomon, *The Rivals*, 73;—W. F. Yeames, *The Queen in Danger*, 47;—B. W. Leader, *An Autumn Afternoon*, *Worcestershire*, 288;—T. Graham, *The Listener*, 54;—R. Wilson, *A Landscape near Clifton*, with figures, 115;—E. W. Cooke, *View on the Vecht, between Amsterdam and Utrecht*, 42; *Scheveningen Beach*, with *trawlers*, 320;—David Cox, *A Landscape*, 42;—E. Nicol, *Guinness's Best*, 75; “Balance on the Right Side,” 271; “Balance on the Wrong Side,” 257;—J. B. Burgess, *The Reward of the Victor*, 95;—T. Creswick, *The Tomb of Homer*, 46; *A River Scene in Ireland*, with figures, 84;—E. J. Niemann, sen., *Lynton, North Devon*, 96; *Surrey Hills*, 100; *Filey*, 94;—F. Watts, *A Landscape*, 183;—A. Vickers, *Morning off Portsmouth*, 183; *Evening at Pen Pole Point*, on the *Bristol Channel*, 152; *In the Meadows at Colchester*, with cattle, 126; *Scene in Bolton Park*, 76; *A Coast Scene*, with boats, 136; *The Mouth of a River*, with shipping, 120; *A Landscape*, with figures and cattle in the middle distance, 42;—H. Dawson, *Running Fight*, 525;—Z. Noterman, *Le Déjeuner*, 51;—E. Williams, *The Village Water-Cart*, 42;—W. W. Gosling, *Caldicutt Castle*, 64;—T. Pettie, *A Study for 'The Duel'*, 49;—H. W. B. Davis, *Mid-day Meal in Harvest*, 57;—D. Roberts, *Interior of a Chapel*, with figures by Bauguet,

78;—T. Danby, *The Poet's Retreat*, 183;—F. W. Hulme, *A Lane in Surrey, near Ripley*, with sheep, 210;—E. H. Holder, *Carnelian Point, Giant's Steps, Scarborough*, 48; *View in the Lhadr Valley, Morning*, 43; *The Race in the Park, the South Park, Reigate*, 46;—W. Shayer, *A Gipsy Camp*, 199;—T. W. Whittaker, *A Glen on the Conway*, 72;—James Holland, *On the Grand Canal and Quay, Venice*, 525;—F. Goodall, *Café at Cairo*, 110;—F. R. Lee, *A Landscape*, with figures, the rabbit warren, 64;—J. B. Pyne, *Chanctonbury Chine or Ring*, 69;—R. M'Innes, *The Diversions of the Moccoletti*, the last gay diversion of the Carnival, 84;—T. Gainsborough, *A Rocky Landscape*, with a cascade; *A River Scene*, with buildings; *A Lake Scene*, with a ruin and figures, 162;—T. Gobaud, *The Sale of Sir Joshua Reynolds's Picture of 'The Snake in the Grass'*, 43;—Canaletto, *The Rialto, Venice*, 126;—P. J. de Loutherbourg, *An Irish Fair*, with a *Charlatan*, 94;—Van Dyck, *The Madonna with the Infant Saviour*, 42;—Hopper, *A Lady in a White Dress*, 115;—W. Müller, *Gillingham*, 157;—Old Crome, *An Old Inn on the Norwich River*, 45.

The same auctioneers sold, on the 13th inst., the following works:—Drawings: P. De Wint, *A River Scene*, with ruined tower and bridge, 29; *A Woody Landscape*, with church, 21; *A Harvest Field*, 31; *Haymakers Reposing*, 25; *Farm Buildings*, with cows at a pond, 38; *A Cottage and Dipping-Place*, 26; *Cows Watering*, 21; *A Harvest Field*, 23; *A River Scene*, the woodman's return, 23; *Matlock*, 44; *Cross-Roads to an old Farmstead*, 21; *A Rustic Scene*, with market-woman and poultry, 24; *A Roadside Cottage near Lincoln*, 24; *Clive, Oxfordshire*, 47; *A Cornfield at Ifsley, Oxon*, 42; *An Extensive Landscape*, with wagon, 21; *A River Scene*, with a fishing-punt, 27; *Near Ludlow, the sand quarry*, 63; *Approach to Nottingham*, 21; *A River Scene*, with cows and boat; *A Landscape*, with church and cows on the reverse, 47; *A River Scene*, near Lincoln, with cornfield and cows, 362; *A River Scene*, with man in a boat and church in the distance, 204;—David Cox, *Battersea Reach*, 39; *A Welsh Cottage*, 25; *The Coast of North Wales*, with horse and figures, 40; *A Landscape*, with female peasants and cows, 115; *Hereford*, 111;—W. Hunt, *An Old Pensioner*, 126; *Devotion*, 126;—W. Müller, *The Bazaar*, 64;—T. Holland, *The Companion*, 27;—R. P. Bonington, *The Castle of Chillon*, 26; *Deal*, 136;—F. Tayler, *An Interior of a Highland Keeper's Cottage*, 168;—Fortuny, *Masqueraders*, 94;—B. Foster, *Cattle Crossing a Ford*, 288;—T. S. Cotman, *A Suburb of a French Town*, 40;—J. M. W. Turner, *Washbourne*, 48; *Sisteron*, 92; *On the Upper Rhine*, 157; *Lake Nemi*, 168; *Subiaco*, 472;—S. Prout, *In Nuremberg*, 32;—C. Stanfield, *A French Port*, 21;—W. Hunt, *A Bird's-Nest and Basket*, 29;—G. Cattermole, *The Warden's Daughter*, 44;—C. Biséo, *La Religieuse*, 94;—Sir John Gilbert, *Henry the Fourth*, 57;—P. De Wint, *A Ruined Abbey*, 84; *Pulborough, Sussex*, 93. Pictures: W. Müller, *A Street in Verona*, 115; *St. Benet's Abbey and Mill, Norfolk*, 967; *The Pyramids, from the Nile*, 630; *Pandy Mill, North Wales*, 934;—T. Stark, *The Lock*, 64;—Old Crome, *Buckland Abbey*, 68;—G. S. Newton, *The Lovers' Quarrel*, 48;—J. Phillip, *A Scotch Lassie with a Spinning Wheel*, 45; *Head of a Lady*, 231; *Una Segadilla Gitanisqa*, 703;—Sir W. Boxall, *The Fortunes of Nigel*, 49;—J. Linnell, *A Coast Scene*, with stranded boat, *Sunset*, 147;—P. H. Calderon, *The Chiffonnier*, 210;—R. P. Bonington, *Venice*, 210;—T. Stothard, *Peace*, 63;—J. M. W. Turner, *The Calm*, 189; *The Devil's Bridge*, 945; *The Pass of St. Gothard*, 892;—T. Maris, *Bruges*, 44;—Fabéi, *The Armourer*, 45;—C. L. Müller, *An Albanian Girl*, 82;—E. Castres, *The Ambulance*, 126;—Jules Breton, *La Religieuse*, 92;—G. Michel, *A Landscape*, with a peasant and dog, 67; *A Landscape*, with a windmill and sportsman, *Twilight*, 84; *A Landscape*, with peasants and animals, 46.

The same auctioneers sold, on the 22nd instant, the following water-colour drawings: J. W.

Whittaker, *Lynn Ogwen, North Wales*, 49;—J. M. W. Turner, *An Overshot Mill*, with a cascade, and women washing linen in the foreground, 115;—C. Fielding, *A Landscape*, with cottage, figures, and cows, 42.

Fine-Art Gossip.

The current Exhibition of the Royal Academy is announced to be closed on Saturday, the 6th of March.

The *Salon*, it is announced, will be opened on Saturday, the 1st of May next, the day but one before the Royal Academy opening, which is fixed for the 3rd of May.

An exhibition of sculptures, paintings, and engravings will be opened at Liège, from March 28 to May 31. The exhibition at the Hague takes place between May 16 and June 27.

It was not M. Réganay, the recently-deceased painter, but his brother, who etched the transcripts from Mason's landscapes.

The death is announced of the Infant Don Sebastian de Bourbon, a collector of works of art and writer in the *Gazette des Beaux-Arts* on oils and varnishes employed in art.

The monument to Regnault and the artists slain during the war is nearly finished.

L'Art, the new “*Revue Hebdomadaire illustrée*” (Heyman, Paris), in its latest issue, contains a long and fairly appreciative essay on the life and works of J. F. Millet, written by M. C. Yriarte, comprising some capital woodcuts from various pictures, and an excellent etching, by M. Bedouin, after ‘*La Cueillette des Haricots*’ by Millet.

MR. FREDERICK J. SHIELDS is about to leave Manchester, his native city, for London, and his friends have been holding an exhibition of his works in the Manchester Royal Institution. The exhibition will be closed next week, and a dinner will be given to Mr. Shields at the end.

The following, on S. W. Reynolds, will be acceptable:—“A short notice appeared in this journal, in July last, regarding a painting by S. W. Reynolds, lent by the Duc d'Aumale to the Paris Loan Exhibition, where it was erroneously catalogued as by Sir Joshua Reynolds. It is interesting to find that one of S. W. Reynolds's landscapes, ‘Windsor Castle,’ is now in the Royal Academy; and thus are again brought to light the great powers of that engraver, whose mezzotints after Sir Joshua are well known. The British Museum possesses several of S. W. Reynolds's coloured drawings, one more is at South Kensington, likewise a beautiful little painting in oil lately purchased; but it is at Hesse Homburg, and in the residence of the late Landgrave Elizabeth, that his works should be sought. This Princess bought several of his paintings to grace her home in Germany. S. W. Reynolds was born in London in 1773, and studied engraving under Mr. Hodges; but in art he was chiefly self-taught. He married at nineteen, his wife being about the same age, and had nine children, several of whom became artists: their works found places at the Royal Academy. One of them is the Miss Elizabeth Reynolds, the miniature paintress, whose portrait when a child, by Opie, is now in Burlington Gardens. S. W. Reynolds formed a school for mezzotint engraving, and among his pupils was Mr. Samuel Cousins. He spent some time in France executing various mezzotints, and left such an impression of his talent that last year the French Union des Beaux Arts Centrales wrote to the Royal Academy for particulars of his biography. Among S. W. Reynolds's chief friends was Mr. Samuel Whitbread, whose estate, the beautiful park at Southill, he laid out; and he was much beloved by his friends. He died of paralysis in 1835, aged sixty-two, at his cottage at Bayswater, and was buried in Paddington churchyard.”

MUSIC

CONCERTS.

It is some years since Schumann predicted that Herr Brahms was the coming composer. But popular as the works of Herr Brahms are in his own country, it is only within the last three years that his productions have been gaining ground here. Perhaps, apart from private performances, what has tended more to make the name of Brahms familiar in this country was the daring essay of a pupil of the Royal Academy of Music, Miss Baglehole, to perform his Pianoforte Concerto with orchestra in D minor, Op. 15, some three seasons since, at the Crystal Palace. The difficulties are enormous for the most practised pianist, but the young lady came triumphantly through the ordeal. The Concerto gave rise to the usual controversy, which is more bitterly carried on here than by any other musical nation, owing to the tendency of some of our leading professors and amateurs to stigmatize as a misdemeanour any departure from the beaten track by an aspiring musician. It is a matter of congratulation that a better and more enlightened spirit now exists; and no artist has more contributed to this happy result than Dr. Von Bülow, who has shown that there ought to be no finality either in execution or composition, and that there is a modern as well as ancient school worthy of attention and of analysis. It is highly creditable to Fräulein Krebs that she has followed the example set by the former Director of the Munich Opera-house, and played, on the 20th, at Sydenham, this early Concerto of Herr Brahms, which she executed from memory without a flaw; her technical skill is, indeed, unexceptionable. The second hearing of the Concerto confirmed our impression that Herr Brahms has striven in it to out-Beethoven Beethoven, and has given us another example of the tendency of the modern German composers to take as their point of departure the first movement of the ninth Choral Symphony. There is, perhaps, not much harm in this leaning, and it would be a positive advantage if the imitators or adapters would but give us such an *adagio* and such a *scherzo* as are to be found in Beethoven's last orchestral inspiration. It cannot be affirmed by the most devoted partisans of Brahms that he has achieved these results, but, in spite of his excessive elaboration and a diffuseness that makes him difficult to follow, he can boast of a type of his own; his ingenuity is accompanied by individuality; and his variety and power cannot be denied. And, fortunately, the Concerto is at its climax of interest in the *rondo finale*, which is as orthodox as the most inveterate purist would exact. What the position ultimately won in the domain of art by Herr Brahms will be, it is impossible to decide. In everything he has produced he has aimed at originality, and in certain points he has succeeded in his attempt. He is commissioned to write a work for the next Birmingham Festival; but, before this event, it is to be hoped he may visit London, if not too much absorbed by his duties in Vienna. His String Sextet in B flat, Op. 18, No. 1, was given, for the fourth time, at the Monday Popular Concerts on the 22nd, and this afternoon his pianoforte and String Quintet will be given at the Saturday Popular Concerts. All this shows the curiosity that people feel to hear his chamber compositions. There was a novelty in the Crystal Palace concert last Saturday—a Festival Overture by Herr Krebs, Capellmeister of Dresden, father of the fair Saxon pianist. It is called 'From Rhine to Elbe,' and was written to commemorate the triumph of the arms of Germany in the war of 1870-71. Like most occasional pieces, it has no special attraction, although the clever orchestration excites admiration, and the introduction of a Lutheran chorale may be looked for as a matter of course in such a national thanksgiving. The two movements of Schubert's unfinished Symphony, No. 8, in B minor, were finely played by Mr. Mann's band. The vocal

selection, sung by Madame Patey and Mr. Lloyd, calls for no commentary.

The only encore in St. James's Hall on the 22nd was the Scherzo in F major in the Sextet of Herr Brahms, but the Andante in D minor is, with its variations, of equal interest. Herr Joachim first introduced this sextet, and if he will also lead in the second sextet in C major, Op. 36, by the same composer, he will deserve still more gratitude. The colleagues of the violinist were MM. Ries, Straus, Zerbini, Daubert, and Piatti, who were rightly recalled for their finished interpretation. Mr. E. Dannreuther was the pianist, and chose for his solo Beethoven's Sonata in A major, Op. 101, one of the latest pianoforte productions of the immortal master, which many people used to call incomprehensible and impossible to be played, a delusion first dispelled here by Madame Arabella Goddard, especially when she so boldly and so successfully attacked the B flat. Mr. Dannreuther was also associated with Herr Joachim and Signor Piatti in Schumann's Phantasierücke in A minor, Op. 88, for piano, violin, and violoncello, performed for the first time at the Popular Concerts. The able pianist must be thanked for his introduction of this specimen of Schumann's fancy tone-pictures, which he styles Romanze in A minor, Humoreske in F major, duet (between cello and violin) in D minor, and finale in the original key, minor and major. To these four sections Schumann prefixed the German direction for the *tempo* in place of the Italian one, an absurd innovation, only calculated to mislead the executants. Madame Otto Alvsleben was the vocalist, who was recalled after her artistic singing of Herr Rubinstein's song, "Du bist wie eine Blume," and Herr Volkmann's air, "Die Bekhrte," words by Goethe.

Mr. Henry Leslie introduced at his opening Choir Concert, in St. James's Hall, for the first time in England, the "Songs of Love," by Herr Brahms, Op. 53, which are choral waltzes, with accompaniment for four hands on the pianoforte. There are six numbers, of which the final one, No. 6, "Was once a pretty tiny birdie," made the most impression, for the pieces would be more effective if sung with four voices instead of the full choir. Two part-songs, "Night" and "Laughing Song," by Mr. Blumenthal, were given for the first time, the last being encored. In all the vocal pieces by this composer we find melody, grace, and refinement. Of the standing *répertoire* there was Bach's wondrous Motet for double choir, "The spirit also helpeth us." The Choir still preserves its reputation for refined part-singing, for nicely balanced contrasts and effects. The quartet, "God is a spirit," given by the entire choir, was not so effective as when heard in Westminster Abbey at the funeral of Sir W. Sterndale Bennett. There was a curious innovation in singing the National Anthem; the second verse, which is a boisterous denunciation of traitors, was sung *pianissimo*. Anything more absurd than "Confound their politics, and frustrate their knavish tricks," executed softly cannot be conceived.

Mr. John Bookey terminated his ninth season of London Ballad Concerts, in St. James's Hall, on the 24th inst. The singers were Mesdames Lemmens, Wynne, Osborne-Williams, Courtenay, and Sterling; Messrs. Lloyd and Santley, and the members of Mr. F. Walker's London Vocal Union, with Messrs. Meyer Lutz and Sidney Naylor as conductors, and Mr. Sydney Smith as solo pianist. There have been many ballads by our modern composers of more or less merit—Virginia Gabriel (Mrs. March), the late Claribel, Miss Philp, Henriette, the lady composers; Sir J. Benedict, Messrs. Cowen, F. Clay, Hatton, Gatty, Molloy, Lemmens, Pinsuti, A. Sullivan, B. Tours, H. Smart, Blumenthal, Barnby, &c., have been the vocal illustrators of the period. We cannot say that the old song-writers have been displaced, but the inferiority of the poetic effusions chosen for setting may to some extent affect the inventive faculties of the ballad musicians of our own

day, who strive too often to conceal the absence of melody by the superabundance of florid accompaniment and vainly endeavour to rival the Schubert and Mendelssohn school. The London Ballad Concerts have become an institution, and have led to imitations, but the director, whilst keeping before the public our ancient songs, has yet been fairly progressive and enabled the musicians of the day to try their powers.

Mr. Kuhe terminated last Monday, in the Brighton Pavilion Dome, his festival of seven evening and three morning concerts, with a performance of Haydn's 'Creation,' the solo singers being Madame Lemmens, Mr. Lloyd, and Mr. Santley. The enterprising Director only disappointed his supporters once, which was last Saturday, when Mr. Sims Reeves was unable to sing in the 'Messiah'; Mr. Pearson was an able substitute in the tenor part; the other soloists were Madame Lemmens, Miss J. Elton, and Mr. Lewis Thomas. Sir Michael Costa conducted the oratorio by Mr. Macfarren, 'St. John the Baptist,' on the 18th inst.; the solo singers were Mesdames Lemmens and Sterling, Messrs. Lloyd and Santley.

Mendelssohn's 'Elijah' was the oratorio in the Royal Albert Hall on Tuesday night, conducted by Mr. Barnby; the principal vocalists were Madame Roze-Perkins and Miss A. Williams, sopranos; Misses Dones and Sterling, contraltos; Messrs. Bentham and Montem Smith, tenors; and Mr. Whitney, bass. The ensemble was but indifferent from every point of view. The Amateur Orchestral Society had their second concert on the 20th, the Royal Alfred Aged Merchant Seamen's Institute, at Belvedere on Thames, being the recipients of the profits. As benefits, whether the concerts be given by artists or amateurs, are generally considered out of the pale of criticism, we feel no disposition to break through the rule, but if a contrary practice is to be established, and it has already been begun by some of our contemporaries, it should be distinctly understood that amateurs must submit to the same critical test of their pretensions as the artists; indeed, it is a question whether the former, who are not dependent on their singing or playing for their daily bread, ought not to be subjected to a severer examination of their capabilities. We have been invited to notice the singing of a Miss Robertson last Saturday, a lady who has won great fame in Devonshire and Cornwall by her great compass of voice. If the lady intends to pursue a professional career, we can only state that we shall be happy to welcome her; at present, we can but compliment her on the choice of a good master in Signor Randegger.

Musical Gossip.

OUR notices of the performance of Mr. Macfarren's oratorio, 'St. John the Baptist,' by the Sacred Harmonic Society, last night (the 26th) in Exeter Hall, conducted by Sir Michael Costa, and of Mr. Walter Bache's interesting annual concert in St. James's Hall, on the 25th, under the direction of Dr. Von Bülow, must be deferred until our next issue. This afternoon (Saturday), there will be the Saturday Popular Concert, and the Orchestral Concert at the Crystal Palace; at the latter, a dramatic symphony, 'Joan of Arc,' by Mr. Alfred Holmes, will be performed for the first time. There will be a Popular Ballad Concert in the Royal Albert Hall this evening (the 27th), and St. David's Day will be celebrated at South Kensington next Monday by a Welsh festival. On Wednesday, Mdlle. Krebs will give a pianoforte recital. The first concert of the Schubert Society took place on the 24th.

MR. MACFARREN has entered upon his duties as the Principal of the Royal Academy of Music. There was no informality, it seems, in the unanimous nomination by the Committee of Management; but, owing to the number of Patrons, President and Vice-Presidents, and of Directors, unavoidable delay took place in making the official intimation that Mr. Macfarren had been appointed as successor to the late Sir W.

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Sterndale Bennett; and some sticklers for routine took offence at first learning the appointment from the newspapers. The storm will blow over, and then the filling-up of the two vacant Presidencies, and the completion of the Board of Directors and of the Committee of Management, according to the numbers specified in the Royal Charter, will strengthen the influence of the institution. Mr. Sullivan has been appointed to the Professorship of Harmony, vacated by Sir John Goss.

THE Rev. Dr. Tisdall, the Chancellor of Christ Church Cathedral, Dublin, who is Honorary Secretary of the Balf's Memorial Committee, has drawn up a stirring appeal to the people of Ireland to complete the sum of 1,000/- required for the erection of a statue to the composer in his native city. It is pointed out in this address, that England, France, Spain, Germany, and Russia have honoured the national melodist when living and since he was no more, and that for Ireland remains the task for providing the funds to erect an adequate memorial in the capital in which Balf was born. Nearly seventy noblemen and gentlemen connected with art, science, and literature in Ireland are on the Committee.

THE adaptation of M. Lecocq's early *opéra bouffe*, 'Le Rajah de Mysore,' under the title of 'Eighteen Years Ago,' produced at the Royal Alexandra Theatre, is not sufficiently well performed to justify any detailed notice. The geographical position of a theatre is not considered where and when there is real attraction, and Camden Town in the northern suburbs might command audiences with such a pretty theatre as the Alexandra, if it possessed a strong company.

THE production of Rossini's 'William Tell,' with a new and splendid *mise-en-scène*, is the great event at the National Grand Opera-house in Paris. M. Faure is, of course, the Swiss hero. M. Halanier has secured, at last, a *prima donna* of first-rate celebrity in Madame Carvalho, who leaves the Opéra Comique this week, and will appear as Ophelia, in the 'Hamlet' of M. Ambroise Thomas, and as the Queen in Meyerbeer's 'Huguenots.'

HERR CARL ROSA will open the Princess's Theatre, in September next, with his English Opera Company; he commences a tour in the provinces in March next.

THE libretto of Herr Rubinstein's new opera is founded on the same subject as that illustrated so magnificently by Meyerbeer, namely, the struggle for a soul. In 'Robert le Diable,' as everybody knows, it is Bertram who strives to secure his son Robert, protected by the holy influence of Alice. In the 'Demon' it is Tamara, the betrothed of Prince Sinodal, who is tempted by a fiend, but who is protected by an angel. It is Lermontoff's version of the legend that has been used by Wissowatoff, the librettist of Rubinstein's opera. Tamara triumphs over the Demon, as Alice does over Bertram. Whether this devotional theme will find favour out of Russia remains to be seen; but it appears that the composer has treated his theme with surpassing skill, avoiding exaggerated effects, and relying upon mystical and tender sentiments. M. Naprawnik was the conductor. The singers were Mesdames Raab, Kruikoff, Schröder, and MM. Komissarewski and Melnikoff. Two days before the production of the 'Demon,' Rubinstein's new Dramatic Symphony, No. 4, was performed by the Russian Society of Music with signal success.

A BACH SOCIETY has been formed at Leipzig, for the performance of the cantatas composed for the church by J. S. Bach. The members mostly belong to the choir of the Thomaskirche, where the Passion-Music of St. Matthew was first performed. The Society has held its first meeting, and the programme was conducted by Herr Volkland. The solo singers were Mesdames Joachim and Gutzbach, Herren Pielke and Ress; three cantatas and an air from the Whitsuntide cantata were executed.

MADAME NILSSON commences her concert tour in the French provinces this day at Rouen (the 27th), under Mr. Ulmann's direction.

HERR RUBINSTEIN's oratorio, 'La Tour de Babel,' will be produced shortly at the Salle Ventadour, in Paris, under M. Danbe's direction.

'GIROFLÉ-GIROFLA' has reached the hundredth representation at the Renaissance in Paris, on which occasion the theatre was illuminated, and M. Lecocq, the composer, was feted at a grand banquet. M. Offenbach is busy mounting his 'Geneviève de Brabant' at the Gaîté, with a most costly *mise-en-scène*. His 'Princesse de Trebizonde' has been revived at the Bouffes-Parisiens.

SIGNOR MARCHETTI, whose 'Ruy Blas' has gone the round of nearly all the opera-houses in Italy, is not likely to be so fortunate with his new work, 'Gustavo Wassa,' produced at the Teatro della Scala, in Milan. The *libretto* is not liked, and the music is pronounced destitute of originality. The Italian critics say: 'Il "Gustavo Wassa" essere una checcera di "Ruy Blas" diluita in una brenta di acqua.' To English opera-goers it will seem odd that one sign of failure is, that the composer was only called for eight times at the first representation. He was well seconded by the leading artists, Signora Mariani, Signor Bollis (in the title part), Signor Pentaleoni, and Signor Maini.

DR. LISZT has taken up his residence in Pesth, as Principal of the new Hungarian Conservatorium of Music. He has composed a new work, 'Les Cloches de Strasbourg.'

THE works to be performed at the Lower Rhenish Musical Festival, to be held this year at Düsseldorf, under the direction of Herr Joachim, will be Beethoven's second Mass, Handel's cantata, 'Hercules,' the 'Song of Destiny' cantata, by Herr Brahms, Mozart's 'Jupiter' Symphony, and Schumann's in B flat.

MEYERBEER'S 'Prophet,' mounted with great expense at Cairo, has met with great success. Signor Fancelli sustained the title part.

SIGNOR VERDI'S 'Aida' has been performed at the Apollo in Rome, after various delays from illness of the leading artists, with great success, Madame Stolz and Signor Nicolini carrying off the honours. Madame Sanz and Madame Pozzoni are members of the company.

ON the 3rd inst., Montreal celebrated the anniversary of Mendelssohn's birthday with a concert, attended by the *élite* of the city. The concert was given by Mr. Joseph Gould, an able organist, and a lover of good music in all its forms. It was one of the events of the Montreal musical season. Among the pieces sung was the Magnificat, for tenor solo and eight-part chorus, not often heard even on Mendelssohn's own side of the Atlantic.

DRAMA

THEATRE ROYAL DRURY LANE.—Sole Lessee and Manager, P. E. Chatteauvert.—Every Evening, at 6.30. 'REBECCA.' Messrs. Fernandez, W. Terrell, A. Glover, J. Johnstone, H. Dulman, A. C. Lilly, Ford, H. Vaughan, H. Kemble, W. S. Parkes, E. Travers, &c.; Mesdames Genevieve Ward, Gainesborough, Page, Clara Jeck, &c. To conclude with the Opening of the Pantomime, 'ALADDIN'; or, the WONDERFUL LAMP, terminating with the Transformation.—P. M.—From the 24th to the 4th of March.—Evenings, at 6.30; matinées, 4.30. Box-office open from Ten till Five daily. Morning Performances at 1.30, commence at 8.—Box-office open daily from Ten to Five. The Free List entirely suspended. Acting Manager, Mr. Edward Murray.

CRITERION THEATRE, Regent Circus.—Singers and Pond, Sole Proprietors and responsible Managers.—Every Evening at Eight, the new Comic Opera by Charles Lecocq, 'LES PLES SAINT-GERVAIN,' the English Adaptation by Robert Reece, Esq. The Opera produced under the direction of W. H. Liston, Conductor, Mr. F. Mendelsohn, Principal Artists: Mesdames Pauline Rita, Camille Dubois, Flora, &c. (formerly Theodosia); M. D'Alton, Mrs. A. Broome, Mrs. Herries, Countess, Loretta, Hogan, Grantham, Manning. Price of Admission: Private Boxes, from 12. 1s. to 21. 3s.; Stalls, 7s. 6d.; Dress Circle, 5s.; Pit, 3s.; Amphitheatre, 1s.—Doors open at 7.30; commence at 8.—Box-office open daily from Ten to Five. The Free List entirely suspended. Acting Manager, Mr. Edward Murray.

THE WEEK.

OPERA COMIQUE.—'As You Like It.'

ROSALIND, in 'As You Like It,' is less suited to Mrs. Kendal than Miss Hardcastle, the part she was acting a week or two ago, and *Orlando* is wholly outside Mr. Kendal's range. In light comedy Mr. Kendal has made, during late years, a decided advance. Few modern

actors can present better than he the joyous and *débonnaire* youth of an artificial state of society. He has, however, nothing about him of the *Céladon*. So soon as sentiment has to be displayed, or the "clouded cane" exchanged for a crook, the self-consciousness which seems ingrained in the modern English actor develops itself, and he becomes formal and ill at ease. One side of the character of Rosalind is shown by Mrs. Kendal with admirable clearness and point. So suited to her style are the bantering speeches Shakespeare has put into the mouth of Rosalind, they might almost have been written for her. A certain under-current of irony is apparent in all Mrs. Kendal's acting. At times its effect is excellent. The most telling pathos has a flavour of the kind. So strong is this in the writings of Thackeray, it has caused one of the most tender and sympathetic of English writers to be regarded as a satirist. With Mrs. Kendal, however, the irony can scarcely, perhaps, be said to add to the pathos. The woman seems always a little inclined to deride her own weaknesses, and to pity and laugh at herself for her yieldings. Such speeches as those addressed to Orlando by the supposed Ganymede were delivered with marvellous effect, and the short epilogue was delightful. What was wanting was the underlying tenderness more emotional artists are able to present. One actress only in modern times has shown the character as Shakespeare drew it. This is Miss Faust. To the last the rapture of tenderness she displayed in asking, "In good sooth, are you he that hangs the verses on the trees, wherein Rosalind is so much admired?" was maintained; and the manner in which the verses themselves were hugged to her heart, then furtively pressed to her lips, was one of those masterly touches the memory of which never forsakes us. This is the true Rosalind, who at first sight rewards Orlando with a gold chain, and tells him with outspoken candour, on their first meeting—

Sir, you have wrestled well, and overthrown More than your enemies.

Mr. Vezin's *Jaques* was admirable. It is difficult to imagine a presentation of this character according to received theories more ample and more satisfactory. We are not quite sure, however, whether Shakespeare did not intend *Jaques* to be in part a comic character, a foil to *Touchstone*. Much of his moralizing is beautiful, no doubt, but much also is of the sententious kind he puts into the mouth of men like *Polonius*. Had this character been wholly sentimental and noble, Orlando would scarcely have been allowed to get so much the better of him in their witticisms. Mr. Arthur Cecil, as *Touchstone*, suffered from visible nervousness. His conception of the character displayed much that is novel. *Touchstone* is familiar with courts, and may, perhaps, be supposed to bear himself with a fair amount of quietude and dignity. On the whole, however, the impersonation would have been better for a little more breadth and colour. Mr. Maclean, as *Adam*, was less absurdly senile and lachrymose than some of his recent predecessors, and was accordingly more satisfactory. Mrs. Leigh slightly caricatured the part of *Audrey*. Miss Nelly Harris was *Celia*. The remaining parts were indifferently sustained, the delivery of the lines in this, as in most cases of Shak-

spearean performances, being of a kind to add point to the exclamation of Jaques :—

Nay, then, God be wi' you, an you talk in blank verse.

One or two suggestions may be of use to the actors, if they will only take them. The name *Aliena*, taken by *Celia*, should be pronounced *Aléena*, not *Aliéna*, the latter pronunciation rendering quite unmusical the line in which the name occurs. *Oliver* should communicate confidentially, and not rhetorically, to *Charles*, the alleged villainy of *Orlando*; and *Orlando*, when the banished *Duke* reveals himself, should make a low and reverential salutation, instead of catching the *Duke's* arm in a movement of amical expansion. *Touchstone*, moreover, might justify what is said of him by *Jaques*, and wear and exhibit not too ostentatiously a dial. Some few passages hitherto suppressed were added to the text. The musical accompaniments and the music generally were good. *Mrs. Kendal* obtained a well-deserved *encore* for the 'Cuckoo Song.'

Bramatic Gossip.

ON Friday night 'Hamlet' was given at the Lyceum Theatre for the one hundredth time. The fact speaks strongly for the interest Mr. Irving's performance has inspired, and, taken with other signs, indicates that theatrical taste is not so nearly dead as croakers will have it. Rumour asserts that Mr. Irving's next essay will be the part of Sir Giles Overreach.

A REVIVAL, curious in its way, has been witnessed at the Marylebone Theatre, at which Mr. Arnold Cave has produced Grimaldi's famous pantomime of 'Mother Goose.'

MUCH of the success which has been obtained by 'La Fille de Roland' of M. Henri de Bornier, produced at the Théâtre Français, must be attributed to the patriotic speeches, of which the play is full. It is easy to fancy the effect upon the French populace of such lines as these, in which *Charlemagne* predicts the coming glory of a France which had then no existence :—

Ta gloire ! oh ! puise-t-elle aux époques prochaines,
Croître en s'affirmant, comment croissent les chênes,
Offrir l'abri suprême et l'ombre de ton front,
Nation maternelle, aux peuples qui naîtront,
Afin qu'on dise un jour selon mon espérance
Tout homme a deux pays : le sien et puis la France.

Or others in the "chanson de geste" about Durandal, the sword of Roland, and Joyeuse, the sword of Charlemagne, of which the three lines following are a sufficient specimen :—

Durandal des païens fut captive là-bas,
Elle est captive encore, et la France la pleure ;
Mais le sort différent laisse l'honneur égal.

The play, however, is in the heroic mould. Its plot turns upon the adventures of *Ganelon*, the traitor, to whom was attributable the crowning disaster. Condemned to be torn to pieces by wild horses, *Ganelon* undergoes, according to M. *Bornier*, a portion of his sentence. He is rescued by monks, however, and, twenty years later, lives as the Count *Amaury*, the guardian of a border fortress. Penitent now, he has reared his son *Gerald* in ignorance of his name, and in pursuit of all knightly deeds. *Gerald's* strong arm rescues back from the Saracens the captive *Durandal*, and brings back triumph and confidence to the Christian hosts. For this he is rewarded by *Charlemagne* with the hand of *Berthe*, a maiden of the royal lineage, whose life he has saved and whose love he has won. At the nuptials, however, *Amaury*, who, of necessity, is present, is recognized, and *Gerald* hears of his father's baseness. He accepts, accordingly, a share in the banishment pronounced upon *Ganelon*, and wanders forth to Palestine. Vainly the Christian leaders offer him forgiveness and brotherhood, vainly *Berthe* proffers continued love. The brand of treachery is on him, and he takes sadly his departure from them for

whom he is, in his own eyes, not good enough, though in their eyes he is too good, since the concluding words of *Charlemagne* are—

Barons, princes, inclinez-vous

Devant celui qui part. Il est plus grand que nous.

There is little dramatic fibre in this, but there is exalted action and sentiment, and vigorous verse. The success of the piece was aided by the exposition. M. *Mounet-Sully* was full of impetuosity as *Gerald*; M. *Maubant* was dignified as *Charlemagne*; M. *Dupont Vernon* gave a picturesque rendering of the difficult part of *Amaury*; and Mdlle. *Sarah Bernhardt* made something of the slight character of *Berthe*.

A VERSION, by Col. *Richards*, of the drama of 'Norma,' was given on Friday in last week in Edinburgh, with Miss *Wallis* as the heroine. The play, which is in blank verse, is vigorous and dramatic.

Two new comedies have been produced at the Odéon. 'Le Troisième Larçon' of M. *Jacques Normand* is in one act, and in verse. It is not without spirit, and depicts the embarrassment of a young maiden undecided for a while which to choose of three lovers, a count, a goldsmith, and a page. Need it be added that youth and good looks carry the day, and the page is chosen? The Middle Age setting to this trifle adds to its effect. 'Nos Lettres,' a comedy of M. *Tessier* and Ernest *Adam*, is also in one act, but in prose. One might fancy it to have been suggested by Mr. *Gilbert's* 'Sweethearts.' A nobleman calls upon his former love, who, at the command of her parents, has married another, but who is now a widow. His excuse is to ask for some letters the lady is supposed to have preserved through her married life, and still to retain. Love re-asserts his empire, however, and our middle-aged lovers determine to resume the arrangements previously ruptured.

'LES FUGITIFS' of MM. *Anicet Bourgeois* and *Ferdinand Dugue*, a six-act drama, upon the subject of the Indian mutiny, has been revived at the Châtelet. Madame *Marie Laurent* resumes in this her original rôle of Madame *David*.

MISCELLANEA

Shakspeare's Geographical Blunders.—In the edition of Peter Heylyn's *Cosmography*, improved by Edmund Bohun (1703) under the head of the *Dukedom of Millain*, I find this passage :—"Seated it (Millain) is in as commodious a Soil as any in Italy; environed with Water by two great Channels, the one drawn from the River of *Addua*, the other from the *Tesio* or *Athesis*, which run hard by it : and convey all things to the city in so great abundance, that things there are of very cheap rates ; and add much also to the industry of the Inhabitants in the vending and dispersing of their Manufactures which are of great esteem in most parts of the World." Here the *Tesio* is a mistake for the *Ticino*. To whom the mistake is due I know not : whether to Heylyn or Bohun. But that matters not : the point I would draw attention to is this : as late as 1703, in a work of high geographical repute in its seventh edition, we find a communication by water between *Verona* and *Milan* asserted to exist by means of a canal, drawn from the *Adige* and connecting it with the *Addua*. If this blunder is, as is likely, a repetition of a statement made by some earlier geographer, what becomes of the argument founded on this point by Dr. *Johnson* and others as showing *Shakspeare's* inaccuracy, and the consequent juvenility of the play, in which it is found, 'The Two Gentlemen of Verona'? To clear this up, it would be well for students of *Shakspeare* who have access to early geographical works to turn up *Milan* in them, and trace the origin of the error. I cannot find any vestige of a canal into the *Adige* in any maps I possess of the seventeenth century : yet I cannot help suspecting that from some manual that *Shakspeare* referred to for his geographical information he derived this mistake. If any such book could be discovered it would probably give

us interesting information connected with other works of his.

F. G. FLEAY.

P.S. On referring to Dr. *Johnson's* argument, I find I may have mistaken his meaning ; he does not speak merely of water communication between *Verona* and *Milan* ; but says "conveys his heroes by sea." I regret that I do not know where this assertion is justified in the play in question, yet Dr. *Johnson* is usually correct. The allusions to "the tide" (act ii. sc. 3.) seem rather to point to the necessity of getting at a fixed time into a tidal river than to a sea voyage, and I can find nothing else to countenance the statement.

The Storm.—In the *Athenæum* of 5th of December last, Mr. *Clark Russell* asks, Who is the author of the words of this old sea-song, "Cease, rude Boreas"? and he adds that George *Stevens*, the commentator, has had the credit of it. That the Rev. J. *Stanier Clarke* thought *Falconer* wrote the words, whilst *Parry* and *Calcott* say music and words are anonymous. It is the seventy-fifth song given by Dr. *Kitchener* in his collection of English sea-songs ; and he says, "this celebrated description of a storm was written by Geo. Alex. Stevens. We could not trace who composed the tune, which is the same as that of 'Hosier's Ghost' and 'Welcōme, Brother Debtor'." This Stevens spells his name with one *e*. He was an eccentric individual, born in London, who, trained to business, became a strolling player. He published a couple of poems, 'Religion' in 1751, and the 'Birthday of Folly,' 1754 ; also a small volume of songs. He invented an entertainment styled a 'Lecture on Heads,' and this became very popular, although it is extremely stupid,—its popularity is, perhaps, due to that.

C. A. WARD.

Shakspeare Emendations.—"Sense sure you have, else, could you not have motion" (Hamlet, act iii. sc. 4). One of the old commentators (Warburton, I think) would emend this passage thus, "Sense, sure you have, else, could you not have notion"; and he interprets it as having reference to the proposition erroneously ascribed to Aristotle, "Nihil est in intellectu, quod non fuerit in sensu." Staunton adopting the old (and doubtless correct) reading, explains thus, "Sense (i.e., the sensibility to appreciate the distinction between external objects) you must have, or you would no longer feel the impulse of desire." And in the same way he would explain 'Othello,' act i. sc. 3, "A maiden never bold ; of spirit so still and quiet that her motion blushed at herself." I cannot help thinking that *Shakspeare* must have got hold of some of the doctrines of the Aristotelian Psychology, and that they were running in his mind at the time when he wrote the above-quoted lines from 'Hamlet,' which, although not in the folio, are found in quarto (B). Now in the 'De Anima,' Bk. ii. ch. 3, Aristotle tells us that the faculties (*δύναμεις*) of the soul (which is here co-extensive with the vital principle) are growth, desire, sense, motion, and reason. Plants have only the principle of growth ; animals have sense as well, which, as he tells us in ch. 2, is the distinguishing faculty of the animal soul. "For of those things which do not move nor change their place, but yet have sense, we say that they are animals, not only that they have life." Then comes motion ; so that motion (*κίνησις* η κατὰ τόπον) implies sense (*αἰσθησις*), and an animal that has motion must necessarily have sense as well. It may be observed that this does not entirely militate against Staunton's explanation, but rather throws new light upon the connexion of the ideas of motion and desire. Aristotle himself tells us, in ch. 3, that if an animal have sense it has also desire (*όρεξις*), and in Bk. iii. ch. 10, where he sketches the yet undeveloped theory of the moral syllogism, he tells us that that which is moved and at the same time moves us in all moral action, is the principle of desire (*κίνεται γὰρ τὸ κινούμενον ὥρεγεται καὶ η κίνησις ὀρεξις τὸς ἐστιν η ἐνέργεια*).

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